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'Design with Nature and Culture': The Landscapes of George Erwin Patton

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'Design with Nature and Culture': The Landscapes of George Erwin Patton

Abstract

George Erwin Patton (1920-1991) was the most prolific landscape architect of twentieth century Philadelphia. Over the course of three decades in practice, his firm of George E. Patton & Associates preserved some of the city's most important public spaces and collaborated with several of the era's eminent architects. Patton's engagement with landscape preservation has contributed to the longstanding invisibility of his works. His career presents a challenge to the prevalent assumption that the concepts of culture and nature were disassociated from one another in midcentury landscape architecture. Despite the clear influence of Patton's work on the urban fabric of Philadelphia, his designs have not received the recognition they deserve. Previous scholarship on Patton's independent career is scarce and has only touched upon his projects for their relation to prominent pieces of twentieth century American architecture. Patton's partnerships with members of the "Philadelphia School", namely Louis Kahn and Venturi, Scott Brown, are undoubtedly essential to the trajectory of his career. This thesis will seek to expand the significance of Patton's work to the projects to his academic landscapes at the University of Pennsylvania and landscape preservation projects in Philadelphia. Upon his death in 1991, Patton gave his drawings and papers to the Architectural Archives at the University of Pennsylvania, a collection that has remained largely unexplored by scholars. This thesis will be the first attempt at linking the rich trove of archival materials with secondary scholarship on modern landscape architectural history. The final product will serve as the framework for the future documentation of Patton's landscapes and solidify his contribution to the landscape architecture profession in the United States and its significant role in shaping the urban environment of the twentieth century.

Keywords

modern landscape architecture, ian mcharg, architectural archives of the university of pennsylvania, louis kahn, american academy in rome

Disciplines

Historic Preservation and Conservation

Comments

Suggested Citation:

Bishop, Karina Rowen (2013). '*Design with Nature and Culture*': *The Landscapes of George Erwin Patton*. (Masters Thesis). University of Pennsylvania, Philadelphia, PA.

**‘DESIGN WITH NATURE AND CULTURE’:
THE LANDSCAPES OF GEORGE ERWIN PATTON**

Karina Rowen Bishop

A THESIS

in

Historic Preservation

Presented to the Faculties of the University of Pennsylvania in
Partial Fulfillment of the Requirements of the Degree of

MASTER OF SCIENCE IN HISTORIC PRESERVATION

2013

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To my grandparents, KTB and HHR

ACKNOWLEDGEMENTS

First and foremost I'd like to thank my advisor, Aaron Wunsch, who has been a constant source of encouragement and support throughout this process, and whose knowledge of landscape architecture history has greatly enriched my research. I would also like to thank the chair of our department, Randy Mason for his reassuring guidance during my time at Penn.

I am indebted to Bill Whitaker of the Architectural Archives of University of Pennsylvania for introducing me to George Patton and The George Erwin Patton Collection. Without Bill and Nancy Thorne's patient assistance with my archival research, this project could not have been completed.

My understanding of George Patton was greatly enhanced by many individuals who took the time to speak with me about his work. Eric Bellin generously helped with my primary source research on North Carolina State University. William Menke, Julie Regnier and Rodney Robinson shared invaluable insights from their time working in Patton's office. David Hollenberg and Robert Lundgren added their current perspectives on Patton's landscapes at the University of Pennsylvania. I'd especially like to thank Laurie Olin for taking the time to share his eloquent words on Patton and the landscape architecture field in Philadelphia.

The reproduction of slides and plan drawings from the George Erwin Patton Collection was sponsored by the George E. Patton Endowment at the Architectural Archives of the University of Pennsylvania. I'm extremely grateful for George Patton's posthumous generosity.

Finally, I'd like to thank my classmates, friends and family for their humor and support.

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INTRODUCTION

George Patton (1920-1991) was the most prolific landscape architect of twentieth century Philadelphia. Over the course of three decades in practice, his firm of George E. Patton Landscape Architects preserved some of the city's most important public spaces and collaborated with several of the era's eminent architects. Patton's engagement with preservation has contributed to the longstanding invisibility of his works, and his career presents a challenge to the prevalent assumption that the concepts of nature and culture were disassociated from one another in the practice of midcentury landscape architecture.¹ In 1982, Patton established his position within the nature vs. culture dialectic in an article entitled, "Design with Nature and Culture: The Long Meadow, Prospect Park, Brooklyn, New York as Exemplar of an Urban Park Compatible with its Past."² The article's title succinctly codified Patton's approach to landscape architecture by implicitly criticizing Ian L. McHarg's book, *Design with Nature* (1969), which laid the foundations for the ecological planning movement. By adding "culture" to McHarg's dictum, Patton condemned the field's contemporary emphasis on the scientific principles

¹ The word "invisible" has been used repeatedly in literature to describe the marginalized practitioners of the 20th century. See Peter Walker and Melanie Simo, *Invisible Gardens: The*

² The article was co-authored by William F. Menke. "Design with Nature and Culture: The Long Meadow, Prospect Park, Brooklyn, New York as Exemplar of an Urban Park Compatible with its Past." *Journal of Garden History* 2, no. 4 (October-December 1982): 361-376.

of nature and ecology, and articulated his conviction that landscape design should originate in cultural and historical values.

The “invisibility” of Patton’s work is unfortunately a common condition amongst many American landscape architects from 1940s to the 1980s. The body of scholarship on this period of landscape history has previously concentrated on a small number of projects designed by the several designers who have achieved widespread popular recognition. This narrow focus on a few epic figures reflects the late development of the landscape architecture profession and the longstanding attitude that the field’s interdisciplinary nature denies a unique purpose.³ Peter Walker and Melanie Simo, the landscape architects and historians, have emphasized that now more than ever these midcentury designs are in need of better documentation and advocacy, “for lack of a chronicler, the more ephemeral achievements of landscape architects slip away, unnoticed.” This thesis seeks to fill a lacuna in the study of modern landscape architecture history by “chronicling” the important attributes of Patton’s projects. The final product will serve as the framework for the future documentation of Patton’s landscapes and solidify his contribution to the landscape architecture profession in the United States.

The scholarship that does exist on Patton’s career is scarce and has only touched upon his collaborations with Louis Kahn and Venturi, Scott Brown, the prominent members of the so-called “Philadelphia School” of modern architecture. While these works, such as the Kimbell Art Museum in Fort Worth, Texas and Western Plaza in Washington, D.C, are undoubtedly landmarks in Patton’s career, his significance must be

³ Walker and Simo, 3.

expanded to the designs he deemed most central his practice: academic landscapes and preservation projects in Philadelphia.⁴

Patton's deep commitment to historic precedents that is readily evident in his writings and lectures, and stemmed directly from his tenure as the Landscape Architecture Fellow at the American Academy in Rome. He did not find a conflict between designing for the most avant-garde architects of the time and taking on historical restoration and preservation projects, such as Society Hill, the renovation of Rittenhouse Square and the Historic Landscape Reports for the Philadelphia Museum of Art and Prospect Park's Long Meadow. Although Patton's preservation methodologies and embrace of historic landscapes were ostracized at the time, his work and writings can be seen as a precursor to the increased recognition of cultural landscape preservation in contemporary culture.

Establishing the significance of Patton's contribution to the field of landscape architecture will contribute to the expanding field of cultural landscape preservation and serve as the first step in the protection of not only his works, but the greater cannon of modernist landscapes. This objective was inspired in part by The Cultural Landscape Foundation's *Pioneers in American Landscape Design* project, whose mission is to promote the work of understudied designers. This study of Patton's work comes at a time when even well known twentieth century landscapes are at risk, such as M. Paul Friedberg's Peavey Plaza in Minneapolis, Christopher Columbus Waterfront Park by Hideo Sasaki, and Nation's Bank Plaza by Dan Kiley. Decisive action must be taken now before an entire chapter of modern landscape design is lost.

⁴ Patton also collaborated with other prominent Philadelphia architects such as Carroll, Grisdale & van Alen; Bower, Lewis, Thrower; and Harbeson, Hough, Livingston and Lawson.

Methodology

Upon his death in 1991, Patton established The George Erwin Patton Collection at the Architectural Archives of the University of Pennsylvania. The collection, which has remained largely unexplored by scholars, contains 6,615 architectural drawings, five cubic feet of photographs, and fifty-six cubic feet of office files and writings.⁵ The work found in the Collection spans from 1939 to 1990 and serves as a valuable resource for the study of the profession and design of landscape architecture in the twentieth century. This thesis will be the first attempt at linking the rich trove of archival materials with secondary scholarship on modern landscape architectural history.

Given the time constraints on this thesis project, a focused research approach was developed in order to efficiently tackle the materials in the archive. Early on, it was determined that a discussion of Patton's collaborations with Kahn and Venturi would be avoided. A focus on these designs would further constrict the significance of Patton's career to a relation with famous architects. Additionally the documentation of these projects is located within the Kahn and Venturi Collections and has been extensively examined by previous scholars. Patton's many lectures, hand-written notes and drafts of a manuscript titled "The Book", guided me to focus on his academic landscapes and historic preservation work. In reviewing these documents, Patton's personal philosophy quickly emerges. His writings convey a deep respect for historical precedents and knowledge of horticulture and materials, rather than an emphasis on his work with Kahn and Venturi. Patton's works in Philadelphia have been stressed not only for their

⁵ "George E. Patton Collection: Record Page, Detailed View" Franklin: University of Pennsylvania Libraries Catalog, accessed September 20, 2012, <http://www.franklin.library.upenn.edu/>.

proximity, but also because he regarded them as the most enriching to his practice. As he noted in his “Office Article” from 1969: “because of my desire to stay close to the work in the office I discourage too much out of town work that will require time away from the office. Most of the out of state jobs came to us through local architects and engineers.”⁶

Through his education and practice, Patton was privy to several seminal moments in the development of the twentieth century landscape architecture profession. Each chapter of this thesis thus attempts to situate Patton’s projects within the greater context of their production. Chapter One begins with Patton’s time at North Carolina State University in the late 1940s. At this time, the focus of N.C. State’s landscape architecture curriculum shifted from the technical and agricultural to design and regional-planning. This narrative is essential to proving how landscape architecture education in the twentieth century was bound to the validity of the profession, and the ways in which academic programs across the country sought to mold the future of the practice through the focus of their curriculums.

Chapter Two examines Patton’s experience as a Landscape Architecture Fellow at the American Academy in Rome, an important institution for the continuing education of landscape architects and architects. During this time, Patton followed in the tradition of the Academy’s few distinguished Landscape Architecture alumni, by researching and documenting the historic gardens of Italy. Patton’s time at the Academy was also significant to the progression of his career as it also overlapped with Louis Kahn’s stay in 1951. Patton and Kahn forged a bond at the Academy that would lead to a long

⁶ “Office Article, February 19, 1969,” Writings and Lectures, Box 5, The George Erwin Patton Collection, The Architectural Archives of the University of Pennsylvania (Hereafter, GEP Collection, AAUP).

professional relationship in Philadelphia. When Patton and Kahn returned to the United States, their respective fields received their new appreciation for historic masterpieces quite differently. While Kahn was praised for his use of classical monumentality, which foreshadowed the emerging dialogue of postmodernism, Patton's reverence for historic landscapes was less in tune with the ecological trends in contemporary landscape design.

Chapter Three evaluates Patton's work at the University of Pennsylvania, particularly his design for Locust Walk, which remains one of his most intact landscapes. Patton's academic designs were deemed relevant as he identified them as some of his most important works and because they coincided with his tenure as a landscape architecture lecturer at the School of Fine Arts. These projects at Penn illustrate several characteristic features of Patton's landscape designs. Patton's Penn projects are also set within the context of Philadelphia's larger urban renewal schemes and the pedestrianized urbanism that was developing in the mid-twentieth century.

Chapter Four further sets Patton in context with the contemporaneous trends in the field of landscape architecture by contrasting his philosophy to the ecological planning of Ian McHarg. Patton served as a member of the landscape architecture faculty at the University of Pennsylvania, from 1966 to 1974, which coincided with McHarg's influential tenure at the school. While Patton was also an active member of the landscape architecture professional community, serving as a Fellow of the American Institute of Landscape Architects and as the chair of the publication board of *Landscape Architecture*, his focus on horticultural and historical themes set him at odds with the contemporaneous practices in the landscape design. An examination of Patton's lectures and his published and unpublished writings will place his ideas within the context of

these popular contemporaneous theories being proliferated by McHarg and his colleagues at Penn.

Chapter Five examines Patton's preservation projects in Society Hill, Rittenhouse Square and for the Philadelphia Museum of Art. Analyzing Patton's attitude towards these projects reveals a progressive landscape preservation methodology, one which maintains a sensitivity to historic precedents but also seeks to understand and adapt to the needs of future users.

CHAPTER 1 | Educating Landscape Architects in the 20th Century

Patton at North Carolina State College

George Patton was the most prominent landscape architect of midcentury Philadelphia, but his early life began on a rural farm in western North Carolina. Patton was born in 1920 in Franklin, a town where his ancestors had settled over a century before, and in honor of that connection the area later became known as Patton Valley.⁷ This region lies at the base of one of America's most sublime landscapes, the Appalachian Trail, and Patton's early experiences of this region instilled a lifelong fascination with nature and plants. Patton later described the importance of his childhood home, as "a great bowl with mountains all around... the most wonderful place for a landscape architect to grow up, because it has the greatest variety of plants of anywhere in the United States and, except for perhaps an area of China, in the whole world." (Fig. 1.1).⁸

These inspirational rural landscapes were an impetus for Patton's future career that would be spent bringing nature into urban public spaces. When Patton was a teenager, his older brother returned home from college having discovered a profession called landscape architecture, which seemed to miraculously combine Patton's passions for botany and fine art. Patton recalled that, "I made my decision then... and I've never

⁷ Thomas Hine, "George Erwin Patton: A Master of Landscape Architecture." *Philadelphia Inquirer*, March 7, 1991.

⁸ Ibid.

regretted it for a minute.”⁹ Patton found he could pursue this field by studying for his bachelor’s degree in landscape architecture at North Carolina State College in Raleigh.

Founded in 1926, NC State’s Bachelor of Science in Landscape Architecture was the first five-year program in the country. In 1941, just after Patton registered, World War II forced him to take a hiatus from academics. Patton was enlisted in the Marine Corps where he was given the opportunity to travel to China and Northern Okinawa as a model maker, cartographer and artist.¹⁰ Although Patton was taken away from his studies inside the classroom and studio, he gained a valuable, in-situ understanding of unfamiliar landscapes and an appetite for foreign travel. One of the few surviving remnants from Patton’s time abroad, a sketch of a rural landscape in Northern Okinawa, exhibits a sensitivity to the forms of the landscape, with a precisely detailed depiction of the trees and topography (Fig. 1.2).

After being discharged from the Marine Corps, Patton embarked for Los Angeles to design and decorate film sets for Metro-Goldwyn-Mayer studios.¹¹ At the time Patton was living in California the modern movement in landscape architecture was afoot. The landscape architects of that state, including Thomas Church and Garrett Eckbo, banded together in the 1940s to revolutionize the aesthetics of their profession. The group saw the frontiers of California as a more liberated environment in which they could create

⁹ Ibid.

¹⁰ Kenneth Arnold and Julie Regnier, "Patton, George Erwin" in *Pioneers of American Landscape Design II, An Annotated Bibliography*, eds. Charles A. Birnbaum and Julie E. Fix (Washington, D. C.: National Park Service, 1995), 113.

¹¹ Emily T. Cooperman and Sandra L. Tatman, "Patton, George Erwin (1920-1991): Biography," Philadelphia Architects and Buildings, accessed September 15, 2013, <http://www.philadelphiabuildings.org>.

green spaces appropriate for post-war America.¹² They designed gardens, such as Church's Donnell Garden in Sonoma, which utilized abstract plant arrangements and incorporated fresh visual influences ranging from cubist art to Japanese garden design.

Patton, however, found California's innovative theories on garden design to be too avant-garde for his taste.¹³ A year in Hollywood proved to be enough, and in 1948 Patton finally returned to Raleigh to find NC State in the throes of a radical academic transformation. Until this time, the landscape architecture department was housed in the School of Agriculture and Forestry and the architecture department was located within the School of Engineering, the school's academic focal point. During the summer of 1948 the disciplines of architecture and landscape architecture were united within a newly established School of Design, with Henry L. Kamphoefner as its founding dean. Kamphoefner emphasized the importance of this merger of landscape and architecture in his inaugural address for *The State College Record* in July 1949: "As the only department of architecture in the South's most progressive state and the only Department of Landscape Architecture in the region, the opportunities are without limit for the School's graduates to contribute to the solution of problems in building design, planning and general construction."¹⁴

N.C. State's new focus on design evoked the identity crisis taking place within the profession at large. Since the early twentieth century, landscape architects sought to legitimize their practice through an academic and professional separation from

¹² Jory Johnson, *Modern Landscape Architecture: Redefining the Garden* (New York: Auberville Press, 1991), 12.

¹³ Rodney Robinson, interview with author, Philadelphia, PA, February 27, 2013.

¹⁴ Henry L. Kamphoefner, *The State College Record July 1949* (Raleigh: The North Carolina State College of Agriculture and Engineering of the University of North Carolina, 1949), 98.

agricultural, forestry and engineering, in favor of an association with architecture and design.¹⁵ This movement originated at Harvard University and was championed by the landscape architects Frederick Law Olmsted Jr. and Charles Eliot. The pressing need to latch on to architecture was crystalized by James Sturgis Pray, then chair of Harvard's landscape architecture program, at the annual meeting of the ASLA in 1909:

In view of the professional standards upheld by the [ASLA] which recognizes Landscape Architecture as a fine art, co-ordinate with that of architecture –in short as an art of Design – this approach from the side of Agriculture or Horticulture, or even Engineering, is a left-handed approach to the subject, and is not so likely ever to develop in the students a high power of artistic creation. ...[It was] a very decided advantage that our work began and continued in such close association with the instruction of Architecture.¹⁶

Pray expressed the widespread belief that unifying landscape with architecture would give the field greater recognition as a professionalized art form, a connection that would simultaneously perpetuate landscape practice as a subservient specialty of architecture.¹⁷

At N.C. State, Kamphoefner's first priority was to promote the school as not only the architectural center of the south, but also as a competitor to the internationally revered architecture schools of the East Coast, reflecting the state of North Carolina's greater attempt to encourage cultural and social progress after World War II.¹⁸ Kamphoefner began by initiating a complete overhaul of the design curriculum, and ushered in a young, modernist faculty to proselytize his architectural philosophy, of which landscape

¹⁵ Dorothee Imbert, "Landscape Architecture: The Education of Two Cultures," in *Three Centuries of Education Architects in North America*, ed. Joan Ockman (Cambridge: MIT Press, 2012), 354.

¹⁶ Quoted in Thaïsa Way, *Unbounded Practice: Women and Landscape Architecture in the Early Twentieth Century* (Charlottesville: University of Virginia Press, 2009), 262.

¹⁷ Imbert, "Landscape Architecture: The Education of Two Cultures," 352.

¹⁸ "Kamphoefner, Henry Leveke (1907-1990)," *North Carolina Architects & Builders: A Biographical Dictionary*, accessed February 16, 2013, <http://ncarchitects.lib.ncsu.edu>.

architecture was a fundamental component.¹⁹ He recruited the well-known architecture critic and planner, Lewis Mumford to help craft an innovative, regionally focused curriculum. Kamphoefner also brought on Matthew Nowicki, the Polish architect, to implement a regime of humanist design that was diametrically opposed to the school's former emphasis on engineering and agriculture.²⁰

Although George Patton overlapped with Kamphoefner's tenure only briefly, the educator's philosophies and high standards had a profound effect on Patton's academic and professional trajectory. In the *State College Record* from 1947, just before Kamphoefner took over, the landscape architecture department described itself as an inferior subset of related fields, "derived from fine arts, branches of engineering, and ornamental horticulture," and that "a comparative study of Landscape Architecture with architecture, the oldest art of design, will disclose the fact that distinct parallelism exists between these two fields of human endeavor."²¹ The primary objective of the previous program was to provide students with the skills needed to enter the "professional ranks" of the field. Students were required to take classes in departments that were not specifically focused on landscape, such as Military Science, Accounting for Engineers and Business Law. While there was a strong focus on horticulture and architectural drawing skills, only two basic courses on the history and theory of landscape design were

¹⁹ Eric Bellin, "Architecture 'in Service of Life': Matthew Nowicki, Lewis Mumford and the Question of 'Humanism' at North Carolina State College, 1948-52" (paper presented at *Architecture Education Goes Outside Itself: Crossing Borders, Breaking Barriers* University of Pennsylvania School of Design, Philadelphia, February 9th, 2013).

²⁰ "Nowicki, Matthew (1910-1950)" *North Carolina Architects & Builders: A Biographical Dictionary*, accessed February 16, 2013, <http://ncarchitects.lib.ncsu.edu>.

²¹ *The North Carolina State College of Agriculture and Engineering of the University of North Carolina: Catalog Issue 1947-48* (Raleigh: The North Carolina State College of Agriculture and Engineering of the University of North Carolina, 1948), 89.

offered.²² The drawings Patton produced during this period reflected the scientific focus of the program, with titles such as “Topographic Drawings (1940)”, “Traverse Plotting by Protractor (1940)”, and perhaps most indicative of the traditional methods of teaching, “Beaux-Arts Problems (1941)”.²³ These courses echoed the Engineering department’s prominence within the NC State curriculum (at the time the school was known as North Carolina College of Engineering and Agriculture).

With the founding of the School of Design in 1948, the *Catalog* from 1948-49 presents a radical transformation in the academic philosophy of the University. The Landscape Architecture department in particular seems to announce a newfound confidence as an independent field, which had become so integral to modern life: “Landscape Architecture is the art of designed land for human use where convenience, appearance and socio-biological benefits are the objectives...within comparatively recent years, there has been a general recognition of the need and value of design and organized out-of-door spaces.”²⁴ For the fifth and final year of his bachelor’s degree, Patton was surrounded by this progressive new philosophy. Rather than being pigeonholed as the artistic arrangers of plants, landscape architects were now recognized as shapers of America on a regional scale.²⁵ The *Catalog* goes on to further emphasize the modern urban and suburban spaces that beckon the specific talents of landscape architects, “Parks, parkways, reservations, land subdivisions for housing and communities, airports,

²² Ibid., 91.

²³ Drawings: Student Work (033.I.A.1), The GEP Collection, AAUP.

²⁴ *The North Carolina State College of Agriculture and Engineering of the University of North Carolina: Catalog Issue 1948-1949* (Raleigh: The North Carolina State College of Agriculture and Engineering of the University of North Carolina, 1948), 102.

²⁵ This new respect of a regional scale was likely inspired by the rhetoric of Lewis Mumford and his tenets of regional planning.

cemeteries, industrial and institutional grounds and private pleasure grounds, demand designers skilled in the arrangement of landscape and architectural forms.”²⁶

This new academic focus on large-scale projects, reflected the significant shift that was taking place within the profession at large. In 1950, Hideo Sasaki, the landscape architect and Harvard professor, published a seminal article in which he underscored the importance of landscape architecture programs in perpetuating the contemporary concerns of the field:

The profession of landscape architecture and the schools perpetuating it stand at a critical fork in the road. One fork leads to a significant field of endeavor contributing to the betterment of human environment, while the other points to a subordinate field of superficial embellishment. The question the profession and the schools must answer is which road shall be followed...The role that landscape architecture schools now play is very significant for these reasons. They either may contribute toward making landscape architecture indispensable as a profession or may continue on a lethargical [sic.] way and further lose contact with present problems.²⁷

As Sasaki notes, landscape architecture was becoming a bifurcated profession and schools’ curricula could be used to perpetuate a particular vision for the field. Some believed landscape architecture could serve a noble role in the “betterment of the human environment” through an engagement with large, public projects. Continuing to teach and design in terms of horticulture or beauty, would further branded landscape architecture as a “subordinate field of superficial embellishment”.

In order to disseminate his new regime at N.C. State, Kamphoefner’s required a mass disposing of “deadwood” among the faculty and students. By systematically eliminating the less motivated students, the stronger ones were able to excel to even

²⁶ *N.C. State, Catalog Issue 1948-1949*, 102.

²⁷ Hideo Sasaki, “Thoughts on Education in Landscape Architecture: Some Comments on Today’s Methodologies and Purpose,” *Landscape Architecture* (July 1950): 158.

higher levels.²⁸ One of the primary measures of the student body's academic success under Kamphoefner, was the dramatic increase in acceptances to international fellowships. While Kamphoefner served as Dean of the School of Design, from 1949 and 1972, three architecture and landscape architecture students were awarded residencies at the American Academy in Rome and nineteen were named Fulbright scholars (amongst only twenty-one in the entire university).²⁹ George Patton was one of the few students deemed competent enough to remain at the school and reap the benefits of this individualized attention in a more progressive academic environment. It was because of Patton's design capabilities and academic achievements that Kamphoefner undoubtedly encouraged him to apply to both the American Academy in Rome and the Fulbright Fellowship. The members of the landscape architecture faculty, Edwin G. Thurlow, Lawrence A. Enersen and Morley J. Williams, were another likely inspiration for Patton to study landscapes abroad. Thurlow and Enersen had both earned the prestigious Charles Eliot Travel Fellowship while studying for their M.L.A.s at Harvard and Enersen received the Sheldon Traveling Fellowship while at the same institution.³⁰

Finally in 1949, almost a decade after starting at NC State, Patton ended his undergraduate career with a triumphal acceptance to the American Academy in Rome as the Landscape Architecture Fellow in residence. Patton would leave for Rome in October of 1949, embarking on the next seminal phase in his education as a landscape architect, one that would have an enormous influence on his later professional practice.

²⁸ Catherine Bishir, et al., *Architects and Builders in North Carolina: A History of the Practice of Building* (Chapel Hill: The University of North Carolina Press, 1990), 412.

²⁹ Ibid.

³⁰ *N.C. State: Catalog Issue 1947-48*, 25.

CHAPTER 2 | Landscape Architects at the American Academy in Rome

Early Landscape Fellows at the Academy

In November 1894, the architect Charles Follen McKim, of the firm McKim, Mead and White, founded the American School of Architecture in Rome.³¹ McKim hoped to model the school after the French Academy's Prix de Rome; yet what truly motivated the institution's establishment was the 1893 World's Columbian Exposition of in Chicago.³² In the White City, the United States exerted its growing industrial and economic prowess through the architecture of the exhibition halls and the objects displayed inside them. McKim, as one of the organizers of the fair, concluded that in order for young American artists and architects to be able to compete on an international stage, they must have the opportunity to learn experience European masterpieces. More specifically, they must go to Rome, where a student could be immersed on a daily basis in the canon of classicism.³³

In 1949, when George Patton was accepted as the landscape architecture fellow at the American Academy in Rome, as it was then known, the program had only been open

³¹ The school was founded as the American School of Architecture in Rome, but by 1897 had become the American Academy.

³² Lucia and Alan Valentine, *The American Academy in Rome, 1864-1969* (Charlottesville: University of Virginia Press, 1973), 1.

³³ *Ibid.*, 2.

to his chosen field for three decades. Edward Lawson, the first landscape fellow had been admitted in 1915. The legitimacy of Lawson's admittance however was not met without a struggle, as it took two renowned landscape architects, Frederick Law Olmsted and Ferruccio Vitale, to convince the Academy's architect-laden Board of Trustees that landscape deserved an independent fellowship.³⁴

This defense of Lawson's acceptance into the Academy mirrors the contemporaneous lack of respect for the newly professionalizing field of landscape architecture. Colleagues in architecture and city planning took the field less seriously as they believed it overlapped with too many competing disciplines to deserve an independent designation.³⁵ In 1908 Harvard University's James Sturgis Pray precisely conveyed this sentiment in a letter to Charles Eliot Norton. Pray held strong opinions about the development of the field and expressed his concern to Norton that the students in the landscape architecture program were treated as "second-class citizens" by the school's architecture department.³⁶ The general consensus among architects was that landscape was a "subordinate phase of architecture" and merely an element of their own professional capacities.³⁷

During their stay in Rome, the work that the Academy residents produced was widely published in *Landscape Architecture*, a journal produced by the American Institute of Landscape Architects (ASLA). The ASLA, along with the Garden Club of

³⁴ Norman T. Newton, *Design on the Land: The Development of Landscape Architecture* (Cambridge: Harvard University Press, 1973), 396.

³⁵ Peter Walker and Melanie Simo, *Invisible Gardens: The Search for Modernism in The American Landscape*. Cambridge: The MIT Press, 1996), 3.

³⁶ Quoted in Anthony Alofsin, *The Struggle for Modernism: Architecture, Landscape Architecture and City Planning at Harvard* (New York: W.W. Norton & Company, 2002), 41.

³⁷ Ibid.

America, endowed the Academy's fellowship and therefore had a financial stake in promoting the program to the landscape architecture community. The fellow's essays focused on classical and renaissance villa gardens, using measured drawings and photographs to document the sites in varying states of disrepair (a condition that would have been a prevalent throughout a post-World War I European city). Edward Lawson describes the widespread deterioration of Roman green spaces in his article, "Bosco Parrasio, Rome." Lawson utilizes plan drawings and photographs to depict the sad, contemporary state of the landscape, giving the assessment that, "while the gardens are not as well maintained as we would like to see them, we can still picture their former simplicity and charm of early spring when Rome receives her crowning beauty."³⁸

Another influential outlet for the publication of the fellows' work was the yearly volume of *Memoirs of the American Academy*. These articles included Thomas Price's "A Restoration of Horace's Sabine Villa," where his documentation clearly exhibits the garden's lack of original integrity, by stating that the "northwest corner of the garden is not in accordance with the original lay-out."³⁹ Price however, then goes a step beyond Lawson's work, by presenting his recommendations for restoring the garden to a more faithful interpretation of the original design.⁴⁰ Yet the accuracy of Price's recommendations was limited by the lack of precise knowledge of the original design:

Research on [ancient gardens] seems to have been limited to the very large garden villas of the empire, such as Hadrian's villa, and to the very small town gardens, such as are found at Pompeii: little attention has been given

³⁸ Edward Lawson, "Bosco Parrasio, Rome," *Landscape Architecture* 19 (April 1929): 174.

³⁹ Thomas D. Price, "A Restoration of Horace's Sabine Villa," *Memoirs of the American Academy in Rome* 10 (1932): 142.

⁴⁰ Charles Birnbaum and Mary Hughes, *Design with Culture: Claiming America's Landscape Heritage* (Charlottesville: University of Virginia Press, 2005), 10.

to the study of medium-sized villas to which category “Horace’s Sabine Villa” belongs.⁴¹

The lack of existing research concerning lesser-known works of landscape architecture, as Price describes, in favor of a select group of more famous works, has sadly remained the predominant condition into the 21st century.

Charles Birnbaum has asserted that this documentation undertaken by these early Academy fellows are some of the founding works of the landscape preservation movement.⁴² As a young landscape architecture student at NC State, Patton was undoubtedly exposed to the publication of his predecessors’ work. These landscape preservation projects would have provided further motivation for his application to the American Academy and serve as a template for his later preservation projects in the city of Philadelphia.

Patton in Rome

On March 14, 1949, *The New York Times* publicly announced George Patton’s acceptance to the American Academy in Rome, their sole landscape architecture fellow. The other ten winners who were also selected for “their outstanding ability” included the future eminent art historian, James Ackerman and the modernist painters, Stephen Greene and Mitchell Siporin.⁴³ As the thirty-fifth landscape architecture fellow, Patton would join a list of alumni who had become well-established in the field, including Edward Lawson, Ralph Griswold, Norman Newton, Richard Webel, Michael Rapuano and Thomas Price.

⁴¹ Lawson, 141.

⁴² Birnbaum and Hughes, 10.

⁴³ “Rome Scholarships Won by Ten Americans,” *The New York Times*, March 14, 1949, 21.

When Patton finally embarked for Rome on October 1, 1949, the Academy had just reopened after a seven-year hiatus during World War II. As in his return to NC State after serving in the war, Patton arrived at the Academy at a transitional moment in the institution's history, just as it was seeking to revolutionize its mission for a post-war world. The reopening of the Academy in 1947 was proudly advertised in numerous design journals directed towards future applicants and potential alumnae donors. These included *Journal of the American Institute of Architects*, *Landscape Architecture*, *Progressive Architecture*, *Architectural Record*, *Architectural Forum*, and *Art News*.⁴⁴ Patton would have seen the announcement in *Landscape Architecture* from 1946, entitled "Academy Reopens; Roberts to be Director", which detailed the history of the Academy and rattled off statistics intended to reassure both future students and supporters, such as the number of volumes in the library (50,144) and the robust state of institution's assets (\$3,614,075).

During the early decades of the 20th century, the Academy operated as a private society whose membership base was comprised of the East Coast's architectural elite.⁴⁵ Upon reopening in 1947, the visionary new director, Laurance Roberts, would usher in an era of "enlightened, artistic liberalism".⁴⁶ Roberts immediately set about loosening the Academy's elitist restrictions on a fellow's age, class and gender. Along with a major turnover in the Board of Trustees, a corresponding diversification of the applicants to the

⁴⁴ Denise Costanzo, "Lessons of Rome: Architects at the American Academy, 1947-1966," (PhD. diss., The Pennsylvania State University, 2009), 48.

⁴⁵ Fikret K. Yegul, *Gentlemen of Instinct and Breeding: Architecture of The American Academy, 1894-1940* (New York: Oxford University Press, 1991), 118.

⁴⁶ "Academy Reopens; Roberts to be Director," *Landscape Architecture* 36 (July 1946): 159.

Academy occurred.⁴⁷ Roberts' revisions to previous policies allowed for applications to be considered based on quality, rather than simply one's status as a young, white man from an Ivy League architecture school.⁴⁸ These amendments would have permitted the application of a young landscape architect from North Carolina such as Patton's, to be considered on its merits alone.

Roberts also promoted the social connections forged in the dining room and on group study trips, as he believed they were just as integral to a fellow's tenure as their time working in the studios.⁴⁹ These experiences were facilitated by the new diversity in the ages of resident artists, scholars and designers.⁵⁰ The artist-in-residence program gave an interdisciplinary richness to the Academy experience and allowed for a cross-generational dialogue between students and practicing professionals. Such individuals who took up residence at the Academy through this program came from a range of backgrounds, such as the composers Aaron Copland and Samuel Barber, and the architects George Howe, and later Louis Kahn.

By taking a more progressive view towards the fellow's course of study, the Academy was also attempting to shed its slavish dedication to classicism. The experience of Rome itself was intended to inspire aesthetic creativity. According to the landscape architect and historian, Norman T. Newton, who was an Academy fellow himself in 1923, the postwar fellows benefitted greatly from this shift in educational philosophy. Newton contributed to a 1952 article for the *Journal of the American Institute of*

⁴⁷ Costanzo, "Lessons of Rome: Architects at the American Academy, 1947-1966," 36.

⁴⁸ Fikret Yegul's describes this culture of the Academy as "Gentleman of Instinct and Breeding"

⁴⁹ Denise Costanzo, "Redefining Rome's Lessons: Architects at the American Academy" (paper presented at *Architecture Education Goes Outside Itself: Crossing Borders, Breaking Barriers* University of Pennsylvania School of Design, Philadelphia, February 9th, 2013).

⁵⁰ Valentine and Valentine, 110.

Architects, entitled “The American Academy in Rome: What is Its Educational Value Today?”: “No longer does the Fellow have to fight off the old insistence on idolatrous worship of the ‘classical’ past; no longer does he meet opposition in his natural desire to study works of today and to travel to ‘nonclassical’ lands. The Fellow now has freedom for self-development with his eyes wide open.”⁵¹ Newton also noted that the landscape fellows in particular became the envy of other disciplines as they “were allowed almost complete freedom from classical restraints.”⁵²

When Patton finally arrived at the Academy in the fall of 1949, there were three landscape architects already in residence, Vincent Cerasi, Brooks Wiggington, and Ralph E. Griswold, who served as the Landscape Architect in Residence. In April 1950, Griswold penned an article for *Landscape Architecture*, “Letter from Rome: Life at the American Academy Viewed by a Returning Fellow”, which provided a first hand account of Patton and the other landscape fellows’ experiences in the city. This article also served as an advertisement for the vitality of the Academy’s postwar program, claiming that although “two wars and a world-wide depression have interrupted cultural education ...the Academy still goes on, stronger than ever.”⁵³ The picture that accompanies the article visually reinforces this statement by depicting the four men dressed in dapper suits, and looking delighted by the superior experience one might find in Rome (Fig. 2.1).

It is clear from Griswold’s article that Patton in particular was taking full advantage of the collaborative spirit being fostered inside and outside the Academy’s

⁵¹ Norman T. Newton, “The American Academy in Rome: What is its Educational Value Today?” *Journal of the American Institute of Architects* (July 1952): 28.

⁵² Newton, *Design on the Land*, 398.

⁵³ Ralph Griswold, “A Letter from Rome: Live at the American Academy Viewed by a Returning Fellow,” *Landscape Architecture* 40 (April 1950): 123.

walls. He had already traveled to Southern France and Spain with an architect and sculptor, the first of a series of trips to different European countries, and diligently recorded his travels with color photography, sketches and watercolor drawings (See Figs. 2.2- 2.10 for a selection of Patton's European travel slides).⁵⁴ Patton and Cerasi would soon embark on their own journey to the Topolino, which Griswold noted had been "planned more thoroughly than a military campaign."⁵⁵ The Academy's *Annual Report 1943-1951* also noted the thoroughness of Patton and Cerasi's journey, saying that the pair had "systematically examined every garden of note in Italy and Sicily...[adding] information on conditions to a special copy of... *A Guide to Villas and Gardens of Italy*."⁵⁶

Closer to home, the fellows participated in one of the Academy's longstanding design traditions, an interdisciplinary "problem". These kinds of projects, according to Newton, fostered a "collaborative spirit" that was the Academy's most lasting influence on American architectural culture.⁵⁷ In 1950 this problem dealt with the adaptive reuse of a neglected lot across from the Academy on the Janiculum Hill.⁵⁸ Architects and sculptors also collaborated on the project, but as it was essentially a design for a recreational landscape, so Patton and Cerasi served as the primary designers. Although Griswold admitted aesthetic leanings were more traditional than the younger fellows, he still gave their work glowing praise, which despite being "modern in spirit" still elegantly complemented the existing site.

⁵⁴ Griswold, 124.

⁵⁵ Ibid.

⁵⁶ *American Academy in Rome: Annual Report 1943-1951* (New York and Rome: The American Academy in Rome, 1951), 18.

⁵⁷ Newton, *Design on the Land*, 399.

⁵⁸ *American Academy in Rome: Annual Report 1943-1951*, 18.

Griswold also pointed out that Patton, Cerasi and Wigginton were taking their work extremely seriously. This emphasis served as reassurance to the landscape architecture community that the new students were not following in the vein of Edward Lawson and Richard Webel, previous fellows who had been accused of “neglecting their work and traveling too much” during their time in Europe.⁵⁹ Griswold notes that rather than becoming overwhelmed by the city’s astounding masterpieces, Patton, Cerasi, and Wigginton were instead invigorated and inspired at every corner.

Towards the end of his career almost forty years later, Patton remained acutely aware of the personal and professional value of his time abroad and was determined not to take it for granted, as Lawson and Webel before him clearly had. Patton’s travels and his experiences at the Academy would be a constant reference throughout his later career as a landscape architect in Philadelphia, as he noted in a speech given at the New Jersey Chapter of the ASLA in 1987:

Everywhere I go I try and analyze any scene or work of landscape design I see. I began this when traveling as a Rome Prize fellow. When looking at old masterpieces of landscape design, I had to justify to myself the values of looking at Versailles Garden or Villa d’Este. What did they offer to me, a modern landscape architect? If only entertainment, I was just a playboy wasting two years of my life.⁶⁰

In his published and unpublished writings, lectures and slide shows, Patton makes frequent allusions to these “masterpieces” of European landscape architecture that enlightened him during this pivotal period in his life. Patton would also take the Academy’s “collaborative spirit” with him throughout the rest of his career, by

⁵⁹ Yegul, 42.

⁶⁰ “Talk on ‘What is Innovation’, New Jersey ASLA, January 29, 1987,” Writings and Lectures, Box 5, GEP Collection, AAUP.

successfully partnering with many long-term clients in Philadelphia and with the architects Louis Kahn and Venturi Scott Brown.

Griswold concludes his “Letter from Rome” with an assessment of the contemporary trajectory of the landscape architecture profession. The field had undergone a remarkable transformation in the second quarter of the twentieth century, from a field of residential garden designers to one that tackled large-scale institutional projects. Griswold and his contemporaries “studied with the anticipation of spending most of our time creating beautiful estates and lovely gardens for clients of fastidious taste and fat incomes.”⁶¹ The new generation however, was taking the field in a broader, more interdisciplinary direction that shunned the notions of beauty so valued by their mentors such as Griswold.

By the 1950s many landscape designers believed that ornamental garden design bore little reference to the large-scale projects of the day, such as highways, public parks and urban redevelopments. The purpose of the Academy, according to Griswold, should then be to bring the profession back to a higher aesthetic ground by learning from the masterpieces of the past. In 1987, during the same talk for the New Jersey ASLA, Patton noted this same issue, which he had perhaps discussed with Griswold at length, by stating that he, “needed to analyze these as works of art so I could apply the lesson learned to practical problems of today like parks and housing and urban development.”⁶²

⁶¹ Griswold, 125.

⁶² “Talk on ‘What is Innovation’, New Jersey ASLA, January 29, 1987.”

Louis Kahn in Rome

By the fall of 1950, Patton had been awarded a Fulbright Fellowship to prolong his studies in Rome for another year. This extension of Patton's time abroad meant that he would overlap with Louis Kahn's seminal stay at the Academy's "Architect in Residence" for the 1950-1951 session. This coincidental meeting would be critical to both their later lives in Philadelphia, as they would become close friends and would go on to develop a long professional partnership. Patton would collaborate with Kahn on some of the architect's most significant buildings, several of which have been inducted into the canon of American architectural masterpieces. These projects include, the Kimbell Art Museum in Fort Worth, Texas, Richards Medical Laboratories at the University of Pennsylvania, the Olivetti Factory in Harrisburg, PA, the Mill Creek Apartments in Philadelphia, and Eleanor Donnelley Erdman Hall at Bryn Mawr College.

Beginning with Patton and Kahn's stay in 1951, the American Academy became a place where architects and designers could "make their peace with history".⁶³ The Rome fellowship became a safe haven for a new generation to repair from the wounds inflicted by the cold modernism of the early twentieth century. For both Patton and Kahn, their time abroad would serve as a lifelong creative inspiration, yet the way in which the remnants of Rome manifested in their later designs would be received quite differently within their respective fields of architecture and landscape architecture. Despite the relative brevity of Kahn's three-month stint abroad, he returned with a "fundamentally altered approach to architecture", a modernized form of classicism inspired by the ruins

⁶³ Yegul, 120.

of Rome.⁶⁴ Kahn's new formal vocabulary was luckily consistent with the contemporary stylistic movement towards postmodern historicism.

Upon Patton's return to the States however, the new respect and inspiration he took from the masterpieces of the past was less in tune with the current developments in the field of landscape architecture. Ralph Griswold's "A Letter from Rome", provides a precise summation of this conflict that surfaced in the late 1940's, as younger landscape designers began to reject the traditional notions "art" or "beauty", i.e. historic masterpieces, and instead began to favor the pioneering concepts of ecology and regional planning:

City planners, town planners, regional planners, site planners, land planners, park planners, and a dozen of other combinations of engineering and architectural terms all attempt to describe or entice a kind of statistical work only remotely related to landscape design as an art.... My personal conviction is that landscape architecture will survive only so far as it remains an art.⁶⁵

In January 1951, Patton and Kahn embarked on sketching trip through Greece and Egypt, joined by several other architecture fellows, Spero Daltas, Joseph Amisano (and his Amisano's wife Dorothy), and William Sippel.⁶⁶ This trip has achieved mythic scholarly status primarily due to the renowned set of drawings that Kahn produced of these ancient sites. The vibrant beauty of these sketches and the (arguable) effect they had on Kahn's subsequent designs is often referred to as a turning point in the architect's career.⁶⁷

⁶⁴ Eugene J. Johnson, "Sketching Abroad," in *Drawn from the Source: The Travel Sketches of Louis I. Kahn*, eds. Eugene J. Johnson and Michael J. Lewis (Cambridge: MIT Press, 1996), 66.

⁶⁵ Griswold, 125.

⁶⁶ Costanzo, "Lessons of Rome: Architects at the American Academy, 1947-1966," 161.

⁶⁷ For a discussion of the differing scholarly views on effect of these ancient sites on Kahn's later career see Costanzo, "Lessons of Rome: Architects at the American Academy, 1947-1966," 163-

During this trip Patton produced a set of Kodachrome slides that offers a vivid photographic portrayal of the group's pilgrimage (Fig. 2.11- Fig. 2.29). As he had done with his previous European journeys, Patton faithfully recorded the legendary pieces of classical architecture at Luxor, Karnak, Corinth and Delphi, many of which are taken from the same angle as Kahn's resulting drawings. A wide-angle scene at the Temple of Apollo in Corinth, features Kahn himself, a small figure in a tan trench coat, sketching one of his most famous pastels (Fig. 2.17). Patton's keen eye as a landscape architect becomes apparent through this collection of slides. The images focus on the stark landscape features of these foreign vistas and include details of contrasting textures and paving materials, elements that Patton found most essential to a good landscape design. Patton would refer to these images for decades to come as both an inspiration for his own work and in his lecture series on the "Lessons of Landscape".⁶⁸

This trip has been singled out as a turning point in Kahn's career and in the course of American architecture, yet it clearly had a profound effect on the other participants of the trip. Laurance Roberts, the Director of the Academy, hints at this effect on Patton and the others in the *Annual Report* from 1951:

Mr. Kahn most generously took the architects on an extended tour of Egypt and Greece at the end of January. All the Fellows returned from this trip excited not only by what they had seen but also by the discussions which Mr. Kahn's comments and observations provoked. For the architects this was perhaps the high point in the Academy's post-war history.⁶⁹

165.

⁶⁸ Travel Slides, GEP Collection, AAUP.

⁶⁹ *American Academy in Rome: Annual Report 1943-1951*, 20.

In October 1952, Patton's tenure at the American Academy in Rome concluded. Upon his return to the United States, Patton settled in Pittsburgh where he began working for the firm of Simonds & Simonds. It is likely that Ralph Griswold, Patton's mentor at the Academy, influenced his move to Pittsburgh, as he also ran a prominent landscape architecture firm in the city. In the early 1950's, the firm of Simonds & Simonds, operated by John Ormsbee Simonds and his brother Philip Simonds, had established itself as one of the most successful operations in western Pennsylvania.⁷⁰ John Simonds received his M.L.A. from Harvard in 1938, the formative moment when the school's students and faculty, especially Garrett Eckbo, Dan Kiley and James Rose, were leading the "revolution" in American landscape design.⁷¹ Simonds & Simonds's clean, minimalist designs for some of Pittsburgh's important public spaces, such as Mellon Square, The Equitable Plaza, and Allegheny Commons, reflect John Simonds' education with these early modern landscape architects.⁷²

Although there was an abundance of design work to be found in Pittsburgh at the time, especially for sprawling corporate campuses, in 1954 Patton was drawn to the city of Philadelphia. Patton's former employee, Kenneth Arnold remarked that it must have been difficult for Patton to get started in Philadelphia since "he opened here without really knowing a soul."⁷³ This is not an entirely true statement however, as the city was in

⁷⁰ Emily Cooperman and Sandra Tatman, "Patton, George Erwin: 1920-1991," Philadelphia Architects and Buildings, accessed September 15, 2012, <http://www.philadelphiabuildings.org>

⁷¹ Nancy Slade, "John Ormsbee Simonds 1915-2005," Pioneers of American Landscape Design, The Cultural Landscape Foundation, accessed February 6, 2013, <http://tclf.org/pioneer/john-simonds>.

⁷² Ibid.

⁷³ Thomas Hine, "George Erwin Patton: A Master of Landscape Architecture," *Philadelphia Inquirer*, March 7, 1991.

fact was home to several influential architects and designers associated with the American Academy in Rome. Patton likely exploited the Academy's ties to influential local architects, such as George Howe, who in turn would have done all they could to facilitate the budding career of a fellow Academy alumnus. Louis Kahn was undoubtedly instrumental in giving Patton the encouragement to relocate to the city, perhaps motivated by his own need for a consultant in the field of landscape architecture.

CHAPTER 3 | The University of Pennsylvania: An Academic Landscape

By 1954, after stints in North Carolina, Rome and Pittsburgh, George Patton finally settled in Philadelphia. At the age of thirty-four, Patton founded the firm George E. Patton Landscape Architects, which he would manage until his death in 1991. The firm would design an unprecedented percentage of his adopted city's public and private landscapes. Patton's arrival in Philadelphia coincided with a period of a major urban renewal that required the specific skills of landscape architects.

By associating itself with these large-scale urban projects, the landscape architecture profession sought to contribute to the "betterment of [the] human environment" rather than acting as a "subordinate field of superficial embellishment".⁷⁴ During this era, landscape architects expanded the scope of their work to commissions that were once under the purview of planners and architects. Firms correspondingly increased in number in order to handle larger projects including regional plans, urban redevelopments, college campuses and transportation systems.⁷⁵ The federal policies which made urban renewal and suburban expansion possible created new land uses such as highways, housing developments, office parks and corporate campuses, that needed to

⁷⁴ Hideo Sasaki, "Thoughts on Education in Landscape Architecture: Some Comments on Today's Methodologies and Purpose," 158.

⁷⁵ Jory Johnson, *Modern Landscape Architecture: Redefining the Garden* (New York: Auberville Press, 1991), 12. Also see Peter Walker, "The Practice of Landscape Architecture in the Postwar United States," in *Modern Landscape Architecture: A Critical Review* ed. Marc Tribb, (Cambridge: The MIT Press, 1993).

be properly designed and constructed.⁷⁶ Despite this need for landscape designers, Philadelphia was not a city with numerous landscape architecture firms. Patton reaped the benefits of this under-saturated market by presenting his firm as one of the few options in the area.⁷⁷

During Patton's first few years in Philadelphia, his work was dominated by small residential gardens on the Main Line. These projects included the Cook Residence, the Randall Morgan Estate and the Henny Residence or "Springmount" in Chestnut Hill. In addition to private homes, his firm also worked on the Jordan Park Shopping Center and on the East Poplar Redevelopment Plan. In 1956, Patton gained two extremely valuable clients, the University of Pennsylvania and Temple University.

Patton found his work at the University of Pennsylvania, which would soon account for one third of the projects in his office, to be some of the most satisfying of his career. His firm would design some of the campus's most prominent public spaces, adding his own sense of landscaped cohesion to the University's built identity. These projects most notably included Locust Walk (1964), Palestra Tennis Courts (1960), Richards Medical Laboratories (1962), the College Hall Quadrangle (1962-1969), and the Houston Hall Quadrangle (See Appendix C for full list of projects). In a memorandum to his employees from February 1969, Patton emphasized the importance of these projects:

⁷⁶ Walker, "The Practice of Landscape Architecture in the Postwar United States," 250.

⁷⁷ Laurie Olin, interview with author, Philadelphia, PA, February 21, 2013.

Working with the same client disciplines us because it requires that as campus landscape architects we cannot select just good projects, but we have to take care of the leftover bits and pieces. We find there are some unique advantages to being able to stay with us to live with our mistakes and sometimes to correct them and always to learn from them, in a way not possible with one shot projects. This is absolutely necessary that all these pieces be treated with loving care if a good campus is to be produced.⁷⁸

While Patton did not ascribe to one distinct “style”, all of his projects at the University of Pennsylvania showcased a characteristic palette of colors and materials.⁷⁹ Patton codified his approach to landscapes and the method behind his use of materials in a lecture entitled “Landscape Lessons”, which is accompanied by a set of slides.⁸⁰ In the lecture, Patton presented the seven “pillars of wisdom” that should inform a landscape design: texture, color, scale, space, light, region and time. Accordingly, his designs often employed materials valued for their hue and texture, such as cool-toned granite pavers, slender granite or concrete curbs, and well-defined bricks (Fig. 3.1. and Fig. 3.2). Through this precise selection of plants and materials, Patton glorified the subtle details of landscape design. In a memorandum to his employees entitled “Philosophy”, he articulated how his appreciation of details differed from the more popular, “so-called international school”:

⁷⁸ Writings and Lectures, Box 5, GEP Collection, AAUP

⁷⁹ Kenneth Arnold and Julie Regnier, "Patton, George Erwin." In *Pioneers of American Landscape Design II, An Annotated Bibliography*, edited by Charles A. Birnbaum and Julie E. Fix, 113-115. Washington, D. C.: National Park Service, 1995), 113.

⁸⁰ The original order of Patton’s slide for this lecture are preserved in the GEP Collection, AAUP. “Landscape Lessons Lecture Morris Arboretum March 18, 1982. Laura L. Barnes Lecture for 1982,” Writings and Lectures, Box 5, GEP Collection, AAUP.

One of the things I have unlearned since I got out of college is that the space is the only thing that matters and the details are relatively unimportant. That ain't so! That is the sort of thing the so-called international school taught. Details are highly important and many people see only the details every part of the job, the spaces, the overall design and detail must be treated with loving care in order to produce a good job. The problem with the international school is that they scorned the details look around today and you see all sorts of sterile spaces that badly need interest.⁸¹

Patton's designs were also known for precisely composed planting plans that displayed shrewd knowledge of the texture and color of plants.⁸² Patton selected specific tree and plant species for their leaf shape and density in order to achieve the desired atmospheric effect. His resulting designs appear as an aesthetic cross between the earthy naturalism of Lawrence Halprin and the severe modernism of Dan Kiley. Yet the application of a preservation mindset to each of his works makes them uniquely Patton's own.

⁸¹ "Philosophy" circa 1970, Writings and Lectures, Box 5, GEP Collection, AAUP.

⁸² Regnier and Arnold, 113.

Locust Walk

One of Patton's only landscapes to remain largely intact is Locust Walk, the main pedestrian thoroughfare of the University of Pennsylvania's campus. In 1964, Patton's firm gained the commission to convert six blocks of Locust Street into a pedestrian mall. This space has since played an essential role in Penn's twentieth century development plans and is emblematic of the institution's attitude towards the surrounding urban environment of West Philadelphia. It is a testament to Patton's enduring design that Locust Walk has become such an integral part of the University's identity that feels as if it was conceived as part of the original nineteenth century campus. After the initial conversion of the first phase of Locust Walk, Patton would go on to design seventeen more projects for the University.

The concept of a "campus", or a formal arrangement of buildings within an encompassing landscape, emerged in the late nineteenth century, when the shaping of a student's collegiate life garnered as much significance as their academic development.⁸³ Many colleges thus sought to create insular communities within a larger city or rural landscape, where students would be able to flourish as human beings.⁸⁴ Such was the goal for with the University of Pennsylvania in the mid-nineteenth century. Founded in 1740 by Benjamin Franklin, the institution quickly outgrew its original location at Ninth and Chestnut Streets in Center City. Philadelphia had become one of the country's industrial

⁸³ George E. Thomas and David Brownlee, *Building America's First University: An Historical and Architectural Guide to the University of Pennsylvania* (Philadelphia: University of Pennsylvania Press, 2000), 4.

⁸⁴ *Ibid.*, 4.

epicenters and had not left much room around the University for the expansion of its campus. Therefore in 1872, during the tenure of Provost Charles Janeway Stillé, it was deemed essential for the school to extract itself from the growing metropolis and decamp to the comparatively open territory of West Philadelphia.⁸⁵

Although many settlements, such as farms and suburban villas, already existed in West Philadelphia, the University had greater control over the directions of its expansion in this area. Over the course of the next few decades the University slowly obtained many blocks of land that surrounded its initial foundations on 34th Street between Walnut and Spruce Streets. Despite the increased opportunity for expansion in the University's new West Philadelphia location, the setting was increasingly urban in nature with a growing number of institutions making their home in the area.⁸⁶ Unlike more rurally located institutions, such as Thomas Jefferson's University of Virginia, the University of Pennsylvania was unable to make its mark on the urban landscape with a unified design scheme.⁸⁷ The University's architectural development followed in this vein, as an eclectic accumulation of different styles, rather than the unifying aesthetic employed at other Ivy League institutions, such as Harvard and Yale. The landscape of the University of Pennsylvania's campus therefore serves a vital role in unifying these visually disparate pieces of architecture.⁸⁸

⁸⁵ "West Philadelphia, The Basic History, Chapter 2: A Streetcar Suburb in the City: West Philadelphia, 1854-1907," West Philadelphia Community History Center, accessed December 2, 2012. <http://www.archives.upenn.edu/histy/features/wphila/history/history2.html>.

⁸⁶ Other new institutions to the area included the Blockley Almshouse, the Pennsylvania Hospital for the Insane, as well as numerous churches and schools.

⁸⁷ Thomas and Brownlee, 55.

⁸⁸ David Hollenberg and Robert Lundgren, interview with author, Philadelphia, PA., December 10, 2012.

It was not until 1913 that the concept of a consistent development plan for the University was suggested. Under the direction of the architect Paul Philippe Cret, Warren Powers Laird and the Olmsted Brothers, the *Report to the Board of Trustees of the University of Pennsylvania upon Future Development of Buildings and Grounds and the Conservation of Surrounding Territory* was created (Fig. 3.3). The plan emphasized the need for organized growth of buildings, as well as landscapes, in order to prevent the further accretion of land without a cohesive set of design principles. Olmsted, Cret and Lair suggested that all newly designed spaces should rely on grand Beaux-Arts style axes and symmetrical order. Their vision established the enduring notion that the campus landscape at the University of Pennsylvania should be “planned exclusively for pedestrians; having ample space for planting of grass plats, shrubbery and trees.”⁸⁹

In 1948, the University initiated another plan, which first suggested turning Locust Street into a pedestrian mall called “Locust Walk”. The 1948 plan established this space as the new central spine of the University’s campus, which would finally give the institution the striking axis that Paul Cret had hoped for in 1913 (Fig. 3.4). This scheme also called for the demolition of Frank Furness’ University Library in order to make way for the pedestrian mall along Locust Street. This concept of a “Locust Walk” was not officially enacted until the subsequent campus plans of 1961 and 1963, during a wave of post-war development initiated by Gaylord P. Harnwell, the University’s president from 1953 to 1970 (Fig. 3.5).

Patton’s redesign of Penn’s academic landscapes in the 1960s mirrored the grander urban design campaigns being implemented throughout the city of Philadelphia

⁸⁹ *Landscape Development Plan: University of Pennsylvania* (Philadelphia: Center for Environmental Design, Graduate School of Fine Arts, University of Pennsylvania, 1977) 10.

and the United States.⁹⁰ These plans, championed by Edmund Bacon, the Executive Director of the City Planning Commission, were symptomatic of the period of massive, federally funded urban renewal. Bacon viewed the expansion of the University of Pennsylvania as an integral component of his Baroque vision for the city. The scheme for the University of Pennsylvania was dubbed the “University Redevelopment Area” and incorporated within the plans for Washington Square East and Society Hill.

The first and most dramatic action within this plan for the “University Redevelopment Area” was the closure of the 3600-3700 blocks of Locust Street, a project partially funded by a Twenty-Fifth Reunion Gift from the Class of 1938 (Fig. 3.6). This period also marked an increased reliance on the automobile in the United States, which made a separated pedestrian route through the campus a more valued entity.⁹¹ This separation of pedestrian and vehicular movement reflected the principles of the early twentieth century’s garden suburbs, such as Radburn, New Jersey and Greenbelt, Maryland.⁹² Much in the way that these planned communities sought ameliorate social conditions through the eradication of urban congestion, the exclusion of cars from Penn’s campus hoped to achieve a similarly reformist goal.⁹³ Richard Dober, a founder of American campus planning, suggests that this type of pedestrian space within a campus

⁹⁰ Thomas and Brownlee, 10.

⁹¹ Richard P. Dober, *Campus Landscape: Functions, Forms, Features* (New York: John Wiley & Sons, 2000), 117.

⁹² Henry Wright, the designer of Radburn, was a graduate of Penn’s planning department in 1901, and his work with Clarence Stein had a great effect on the University’s campus plans in the early twentieth century. See George Thomas, *Building America’s First University*, 122 and Ann L. Strong *The Book of the School: 100 Years: The Graduate School of Fine Arts of the University of Pennsylvania* (Philadelphia: University of Pennsylvania Press, 1990), 64-65.

⁹³ Ann L. Strong and George E. Thomas, *The Book of the School: 100 Years: The Graduate School of Fine Arts of the University of Pennsylvania* (Philadelphia: University of Pennsylvania Press, 1990), 64.

community was highly prized because it afforded “singular opportunities to install landscape design concepts that resonate with symbolic and physical imagery and appeal to many aspects of the sensorium.”⁹⁴

Locust Walk, as proposed in the campus development plan of 1961, also reflected the University’s contentious attitude toward the surrounding neighborhood of West Philadelphia.⁹⁵ With the transition into a pedestrian walkway, the buildings that lined Locust Street lost their public face, and instead, “turned their ‘backs’ to the trafficked streets. It was hoped that these internal qualities would strengthen the campus pedestrian spine and truly separate the campus from its deteriorating surroundings.”⁹⁶ The walled-off effect that occurred along Locust Walk was seen as so desirable that it was put into formal policy in the 1963 plan, with the insistence that all new building face inwards toward the campus and not to Spruce or Walnut Streets.⁹⁷ Locust Walk therefore represents a defiant statement on behalf of the University’s administration, to invest in shutting itself off from the increasingly crime-ridden area of West Philadelphia, rather than ameliorating the relationship with the neighboring community.

Locust Walk’s fundamental plan, a pedestrian path, flanked by rows of trees, is an arrangement dictated by Philadelphia’s street grid. As Patton would later remark, replacing the “hot city pavement” with pedestrian “greenways” meant “that the grid street pattern has been stamped permanently on the development of the campus.”⁹⁸ Rather than feeling restricted by this grid, Patton saw it as a functionally and historically appropriate

⁹⁴ Dober, 117.

⁹⁵ *Landscape Development Plan: University of Pennsylvania*, 14.

⁹⁶ *Ibid.*

⁹⁷ *Ibid.*

⁹⁸ George E. Patton, “Temple Gets Its Greenways,” *Landscape Architecture* (January 1965): 132.

form. In a lecture given at the New Jersey ASLA in 1987, Patton praised this preexisting grid for its relation to European landscape architecture, noting that it created “long, straight visual axes...reminiscent of formal axial design of Italian and French gardens.”⁹⁹ Patton’s embrace of the grid in this instance however, was rooted in its aesthetic value, rather than its previous urban character that sought to unite the disparate urban fabrics of Philadelphia.

Although this axial plan was a preexisting part of Locust Walk’s design, it could also be seen as participating in contemporaneous aesthetics in landscape architecture, particularly in the work of Daniel Urban Kiley. Kiley’s Miller Garden in Columbus, Indiana from 1955 has been called the “first essentially modern landscape design.”¹⁰⁰ The plan synthesizes the asymmetrical planarity of Mies van der Rohe’s architecture with the seventeenth century French classicism of André Le Nôtre’s gardens (Fig. 3.7).¹⁰¹ The garden spirals out from Eero Saarinen’s Miller House in a series of geometrically shaped bosquets and allées of chestnut trees that pay formal homage to Le Nôtre’s gardens at Versailles and Vaux-le-Vicomte (Fig. 3.8). The linearity of Locust Walk also evokes this form of a modernist allée. In this case, however, Patton wasn’t applying such motifs to an expensive private garden, but rather in pursuit of the operative needs of an urban university.

⁹⁹ “Talk on Innovation: New Jersey ASLA, January 29, 1987,” Writings and Lectures, Box 5, GEP Collection, AAUP.

¹⁰⁰ Gregg Bleam, “Modern and Classical Themes in the Work of Dan Kiley,” in *Modern Landscape Architecture: A Critical Review*, ed. Marc Treib (Cambridge: MIT Press, 1993), 221.

¹⁰¹ Ibid., also see Elizabeth Barlow Rogers, “Daniel Urban Kiley’s Synthesis of French Influence and Miesian Modernism,” in *Landscape Design: A Cultural and Architectural History* (New York: Harry N. Abrams, 2001): 453-454.

Beyond this historical European precedent, which was an important element of many of Patton's works, he also saw a functional purpose to Locust Walk's axiality. The directness of the path fulfilled another goal of the 1961 master plan, which was to physically and visually "tie together disparate parts of campus": the sports facilities and academic buildings in the east with the newly developed dorms in the west.¹⁰² The pedestrian walkway meant that these two areas of the campus were now within a ten-minute walking distance from one another, reinforcing the insularity of the campus as an enclave separated from the rest of the city.¹⁰³

Since the street grid predetermined the plan of Locust Walk, the design had the potential to become a straight, monotonous walkway. Patton sought to evade banality by adding "rich paving and rich planting materials."¹⁰⁴ Besides its axial plan, Locust Walk's most identifiable feature is its unique paving pattern. This design is reminiscent of a classical Greek key pattern, whose a meandering line that leads the visitor's eye along the length of the path. The design is composed of square brick and granite cobblestones creating visual interest from afar and textural variation underfoot (Fig. 3.9). The pairing of smooth, hard-fired bricks with rough, square granite cobblestones generates an effect that is indicative of Patton's landscape works. Patton also saw the trees and the paving in dialogue with one another, as the "dappled shade from deciduous trees [would] break up the hard pattern and add additional interest."¹⁰⁵ Patton valued paving in many of his designs, particularly in his academic landscapes. In a lecture entitled, "New Solutions to

¹⁰² Ibid.

¹⁰³ *Landscape Development Plan*, 14.

¹⁰⁴ "Talk on Innovation: New Jersey ASLA, January 29, 1987," Writings and Lectures, Box 5, GEP Collection, AAUP.

¹⁰⁵ Ibid.

Old Problems” Patton again stressed the need to “humanize hard paving...to use imaginative textures patterns and combinations to give additional interest.”¹⁰⁶

In addition to the presence of pedestrian malls on campuses, cities across the country were closing down streets in hopes of rejuvenating their deteriorating downtowns.¹⁰⁷ These pedestrian-oriented landscapes harkened back to anti-automotive philosophy of the Garden City movement, but at their core were tied to the urban goals of twentieth century’s consumer culture. One of the most prominent examples of these malls was Garrett Eckbo and Victor Gruen’s Fulton Mall in Fresno, CA (1968). With this design, Gruen and Eckbo sought to design a space that would entice suburban shoppers back to Fresno’s central business district by providing a range of community assets such as fountains, public art, jungle gyms, kiosks and band stands.¹⁰⁸ The landscape architect Lawrence Halprin was also a successful mall designer who rooted his plans in the regeneration of social vitality, inspired by the centralized community activity of medieval streets.¹⁰⁹ At the Nicollet Mall in Minneapolis (1967) and the Charlottesville Mall in Virginia (1976), Halprin emphasized the choreographic elements of landscape design, which highlighted human movement, or “motational sequence”, through space and time.¹¹⁰ In Charlottesville, Halprin’s scheme intended to reach beyond its ten-block physical boundary to the surrounding neighborhoods, which had been severely altered by

¹⁰⁶ “New Solutions to Old Problems, 1975,” Writings and Lectures, Box 5, GEP Collection, AAUP.

¹⁰⁷ Richard Longstreth, “The Last Landscape,” in *Preserving Modern Landscape Architecture II: Making Postwar Landscape Visible* Charles Birnbaum, et al. eds. (Washington: Spacemaker Press, 2004), 120.

¹⁰⁸ M. Jeffrey Hardwick, *Mall Maker: Victor Gruen, Architect of an American Dream* (Philadelphia: University of Pennsylvania Press, 2004), 213.

¹⁰⁹ Alison Hirsch, “Lawrence Halprin: Choreographing Urban Experience,” (PhD diss., University of Pennsylvania, 2008), 93.

¹¹⁰ Ibid.

urban renewal.¹¹¹ Halprin's office engaged the community in the design process through a Take Part Workshop to ensure that the needs of the city's residents were fully represented in the built landscape.¹¹² In light of the social and community-building goals of these contemporaneous pedestrian malls, Patton's design for Locust Walk appears as one that was founded in an embrace of aesthetics of the grid and a careful selection of plants and materials. Whether or not Patton primarily intended Locust Walk to serve a greater social purpose, its current function on the campus of the University of Pennsylvania is as much of a pedestrian corridor and it is a lively outdoor gathering place.

It is a testament to Patton's design capabilities that Locust Walk is often mistaken for an original component of the University of Pennsylvania's campus when in reality the space is a highly engineered piece of mid-twentieth century landscape architecture (Fig. 3.10).¹¹³ In order to convert a busy urban street into a bucolic pedestrian walk, Patton first orchestrated the demolition of the existing urban infrastructure, all "paving, curbs, poles, trolley track, signs, etc."¹¹⁴ Patton's employee, Kenneth Arnold, served as the project manager for Locust Walk and prepared the report entitled, "Technical Specifications for Locust Walk, 36th to 37th Streets for the Trustees of the University of Pennsylvania, May 1964", which detailed the scope of the work.

¹¹¹ Sarita Herman, "A Pedestrian Mall Born Out of Urban Renewal," *The Magazine of Albemarle County History* 68 (2010), 79.

¹¹² Nathan Foley, "Orchestrating Experience: The Context and Design of Charlottesville's Pedestrian Mall," *The Magazine of Albemarle County History* 68 (2010), 113.

¹¹³ Campus tour guides have been overheard making the erroneous claim that Benjamin Franklin designed Locust Walk in the nineteenth century.

¹¹⁴ "Technical Specification for Locust Walk, 36th to 37th Streets for the Trustees of the University of Pennsylvania, Philadelphia, PA. Prepared by George Patton, Landscape Architect, May 1964," University of Pennsylvania Project Files, GEP Collection, AAUP.

Despite the amount of demolition that needed to take place, Patton and Arnold demonstrated their respect for the past by calling for the protection of the trees that previously lined the streetscape.¹¹⁵ As opposed to planting an entirely new row of trees, Patton and Arnold carefully designated which trees were suitable enough to remain in the new landscape and those that needed to be taken out. After the existing street was demolished, Patton's design consisted of the new construction of paving, curbs, installation of new drainage and plumbing (fire hydrants, catch basins, manhole coves), new streetlights, and top soiling and sodding. Despite the relatively small amount of new construction, Patton combined these elements to create a secluded natural landscape amidst the urban environment.

Patton selected the cobblestones on Locust Walk for their easy maintenance and durability, yet by the early 2000's after five decades of intensive use, the paving was showing its age. The cobbles had become loose in many places and caused major issues for handicapped accessibility and as well as regular pedestrians.¹¹⁶ The University thus designated the renovation of the 3600, 3800 and 3900 blocks of Locust Walk as one of the representative projects of Phase II of *Penn Connects*, the most recent and ambitious land use and urban design campus plan.¹¹⁷ In the summer of 2011, the University's facilities team undertook the renovation, which also involved the replacement of the underground water and electrical lines that run the length of the space, many of which were still extant from the space's purpose as a public street (Fig. 3.11).

¹¹⁵ Ibid.

¹¹⁶ David Hollenberg, interview.

¹¹⁷ *Penn Connects: A Vision for the Future*, "Explore the Vision: What is Penn Connects?" accessed December 2, 2012, http://www.pennconnects.upenn.edu/explore_the_vision/what_is_penn_connects.php.

Despite the massive overhaul of this space, Robert Lundgren, the University Landscape architect, was adamant that Patton's trademark paving remain in place. The consulting landscape architecture firm was eager to put their mark on Locust Walk by inserting curves into the right-angled geometry of Patton's scheme. These alterations were ultimately rejected because Lundgren believed that the pattern had worked since 1961, so in Lundgren's words "why change it?"¹¹⁸ Lundgren praised Locust Walk's combination of the granite curbs and brick and granite modular stones, which were set forth with such great success that these materials have been replicated throughout many of the other open spaces on the campus.¹¹⁹

One element of Patton's original design that did not survive the recent renovation were the streetlights. These fixtures were modernist glass globes elegantly perched atop thin, steel tubes (Fig. 3.12). Patton and his colleagues put intense thought into the composition of the lights and they went through many iterations in order to reach the perfect combination of forms.¹²⁰ These have since been replaced by dark green streetlights that harken back to the campus' Victorian architectural identity. This decision was made in order to give all the streetlights on campus an identical aesthetic. Despite their traditional appearance, these posts were also better suited to the contemporary energy-efficient LED bulbs.¹²¹ Although these lamps were a small element within the greater landscape, site photos from the 1970s convey the visual importance they played in Patton's original design. By placing minimalistic fixtures (lights, bollards, benches, trash cans, etc.) throughout the design of Locust Walk, Patton was asserting that the landscape

¹¹⁸ Robert Lundgren, interview.

¹¹⁹ Ibid.

¹²⁰ University of Pennsylvania Project Files, GEP Collection, AAUP.

¹²¹ David Hollenberg, interview.

was a creation of the 1960s. With the current historicist streetlights, it seems as if the University is perpetuating the misconception that Locust Walk was designed as part of the original nineteenth century campus.

In the five decades since its construction, Locust Walk has become the focal point for student life at the University of Pennsylvania and a trademark piece of the campus' landscape architecture. Locust Walk was created as a pedestrian thoroughfare between the eastern and western ends of campus, yet at the time of its creation it represented the University's desire to turn its back, both physically and metaphorically, on the surrounding community of West Philadelphia. Despite its heavy use as a functional path, Locust Walk currently acts as a living billboard, a place for all students to express their opinions and have a dialogue about student life issues at Penn. These many layers of cultural value contribute greatly to the overall significance of Locust Walk as a landscape and must be accounted for when in discussion of the future preservation of the space.

Service Drives

In addition to Patton's formally recognized works of landscape architecture for the University of Pennsylvania, he also designed many of the service drives on the campus. These designs exemplify a common theme throughout his career, the celebration rather than suppression of the infrastructural necessities of landscape architecture. These plans show Patton's respect for the "leftover bits and pieces" of the landscape, which he believed should "be treated with loving care if a good campus is to be produced."¹²² According to Robert Lundgren, it was unusual in the 1960s to place such care on these

¹²² Writings and Lectures, Box 5, GEP Collection, AAUP.

spaces that many people would not often see.¹²³ Many of Penn's buildings were planned to face inward towards the interior of the campus, making it unusually difficult to access these buildings from the adjacent streets. The back-end service drives therefore provided essential access to these inner buildings. The embellishment of service drives with plantings and paving designs, shows Patton's respect for the individuals who would most often frequent these spaces, such as trash collectors and delivery truck drivers. He believed these employees deserved a well-landscaped environment as much as any other member of the University's community.

In 1962, Patton redesigned the plaza between Houston Hall, College Hall and Irvine Auditorium. These plans display highly detailed attention to the service drive, which allowed for vehicular access to the elevated interior precinct. Patton's drawings deftly negotiated the site's steep topography with new brick walks and numerous large plantings (Fig. 3.13). Another project from 1962 is the "Planting for Driveway Along Nurses Residence" on 34th Street (Fig. 3.14). For this tiny, overlooked site, Patton created a planting schedule which included six species of plantings and trees, a wealth of plants for such a seemingly unimportant space. The small plots were enhanced with a vibrant assortment of yews and ivy and the placement of Round Leaf Japanese Maple, Amur Maple and Pink Snowball Viburnum trees.

¹²³ Robert Lundgren, interview.

Richards Medical Laboratories

In 1962, Patton collaborated on the site plan for Richards Medical Laboratories with the building's architect, Louis Kahn. Kahn brought Patton on to this project, as the two had been friends since their time at the American Academy in Rome. Richards Medical Laboratories would be the first of several collaborations between the two designers during the 1960's, culminating with the Kimbell Art Museum in Fort Worth, Texas in 1969. Kahn was known for his sensitivity to the site surrounding his buildings, it therefore speaks volumes that he entrusted Patton as the consulting landscape architect on one of his only projects in Philadelphia.¹²⁴

Patton produced a planting plan and topographical studies for Richards, as well as several detail plans for the stairs and ramps surrounding the building. Patton planted several Pink Horse Chestnuts and Bottle Brushbuckeyes adjacent to the building's front entrance, which are visually depicted in two black and white renderings of the space (Fig. 3.15). As with his other projects at Penn, Patton also produced a plan for the service drive and the loading platforms at the rear of the building facing University Avenue (Fig. 3.16). The details plan for the loading dock shows the precise attention paid to the minutiae of this space, giving exact specifications for the hinges, locks and pickets of the gate and the construction of the catch basins, bollards and steps.

Patton and Kahn's professional relationship was founded in mutual respect for their individual professional abilities. Evidence of this dynamic is crystalized in the site plan for Eleanor Donnelley Erdman Hall, a dormitory at Bryn Mawr College from 1962

¹²⁴ Kahn's design for the Kimbell was intrinsically tied to its "garden" setting, which he famously described in a letter to Mrs. Kimbell on July 30, 1969. See Patricia Cummings Loud, *The Art Museums of Louis I. Kahn* (Durham: Duke University Press, 1989), 101-151.

(Fig. 3.17). The drawing is a palimpsest, the first layer being Kahn's plan of the diamond shaped buildings and its surrounding topography. On top of these carefully drafted lines are Patton's hand drawn sketches and notes in red and black pen, denoting the location of trees and elements that need to be corrected. In his notes, Patton responds to Kahn's plan with unwavering critical eye. The note on the left hand corner is accompanied by a sketch of a bench underneath a tree, is particularly forthright in its direction of the landscape design:

It looks like you plan to do this...looks wrong. Would destroy the trees and the promontory. But if you did it with a deck --red-wood cut over the trees it could be very nice! This would save the vegetation. Also it would not over power the rather modest circular stone [bench] which, if surrounded by a heavy masonry wall would look as though it is too precious. Could be a boardwalk with trees coming through.¹²⁵

In this message to Kahn, Patton asserts his superior knowledge of the indigenous vegetation, and advocates for the preservation of the trees. Patton also goes so far as to offer an alternative solution for the design, with the addition of a "deck" and a "boardwalk" (Fig 3.17.a). This interaction has larger implications for the role of midcentury landscape architects in relation to their architectural counterparts. It suggests that Patton was not simply a horticultural decorator in service to the prominent architect's design, but rather an equal partner who was more involved in the site design process than was previously perceived.

Beyond his formal projects, Patton also brought his profound knowledge of horticulture to the campus through the planting of Southern trees, such as magnolias,

¹²⁵ "Eleanor Donnelley Erdman Hall," Drawings (033.I.A.18[62-2]), GEP Collection, AAUP.

crepe myrtles and willow oaks.¹²⁶ Although these trees are not apart of a singular design project, when seen collectively, they represent one of the most important components of Patton's career, his expertise in plants. It was unusual for these trees to be found outside their native Southern environment, yet Patton was knowledgeable enough to realize that the northern-most range of these species stretched to Mid-Atlantic Philadelphia. It is a testimony to Patton's deep understanding of these species of trees that many of them still enliven the campus landscape today.

One of the most prominent examples of the trees which Patton planted is the *magnolia x soulangeana* that still stands at the corner entrance to Frank Furness's Fisher Fine Arts Library (Fig. 3.18). Patton's office explored several schemes for the triangular plot formed by the two staircases leading up to the front door. One of these alternate schemes shows a heavily leafed tree enclosed by a right-angled curb that mimics the geometry of the corner site (Fig. 3.19). Even in this hand drawn sketch, this curb appears too severe for its architectural setting and the small, dark leaves of tree compete with Furness' intricately carved ornament. The rendering of the magnolia immediately appears as the most successful combination with a curving curb and a delicate branched tree (Fig. 3.20). Patton would have envisioned the magnolia in spring, when the light pink flowers successfully complement the red terracotta backdrop behind it. The tree serves as one of the campus' most bucolic attractions and would be an excellent place to recognize Patton's impact on the landscape of the University of Pennsylvania as a whole.

¹²⁶ Laurie Olin, interview. Olin recalled having a conversation with Patton about these Southern trees, which Olin was surprised to find around the campus. Patton confirmed to Olin that he had chosen these trees because they could survive in the Mid-Atlantic.

CHAPTER 4 | Patton and McHarg at the School of Fine Arts

Patton's designs for the University of Pennsylvania's campus appear as significant landmarks within the narrative of his career, particular when seen in relation to his tenure as a lecturer in the Landscape Architecture department at the School of Fine Arts. Examining these works, and the contemporary landscape architectural context in which they were designed provides a valuable window onto Patton's relationship to his colleagues in the field and his differing philosophy on the practice of the profession. G. Holmes Perkins, the Dean of the Graduate School of Fine Arts, bolstered these 1960s campus development projects. Perkins mission was to recruit some of the most innovative designers in the country to teach at Penn, and much of the built environment of the campus was effected by the work of the Landscape Architecture faculty at the time. Led by the vibrant Scotsman Ian McHarg as the Department's Chair, Patton's departmental colleagues were changing the way in which the landscape field engaged with the environment.¹²⁷

The landscape architecture department at the School of Fine Arts was established by Robert Wheelwright in 1924, but had closed in 1940 due to a low number of applicants and Depression-era financial woes.¹²⁸ By the early 1950s, the School of

¹²⁷ Peter Walker and Melanie Simo, *Invisible Gardens: The Search for Modernism in The American Landscape*. Cambridge: The MIT Press, 1996), 259.

¹²⁸ Gary Robinette, *Landscape Architectural Education*, vol. 2 (Dubuque, Iowa: Kendall/Hunt Publishing Company and the American Society of Landscape Architects Foundation, 1973), 34

Design offered only one course on the study of landscape design, taught by Fred W.G. Peck.¹²⁹ Perkins recruited McHarg to head the new department in order to bring the program to greater prominence and reflect the prevalent issues of a post-World War II era. Landscape architectural education would have to prepare students for tackling the country's large-scale infrastructural issues through the planning of new corporate headquarters, highways and universities. Perkins championed innovation on a school-wide level. As Jan Rowan describes in his seminal article, "Wanting to Be: The Philadelphia School", Perkins saw the School as an incubator for "a new design renaissance" with Philadelphia as a "laboratory" for mingling new ideas in architecture, landscape architecture and planning.¹³⁰

Perkins hoped to create a graduate program that would compete with Joseph Hudnut's Graduate School of Design at Harvard. Upon his arrival in 1936, Hudnut recruited Walter Gropius to chair the architecture department, and the pair set about turning the school into an American version of the Bauhaus through an abandonment of historicist teachings.¹³¹ Harvard's landscape department was the oldest in country. The school had trained both Perkins, who served as the head of the planning department before coming to Penn, and McHarg, who earned his M.L.A there in 1950.¹³² McHarg

¹²⁹ Ann L. Strong and George E. Thomas, *The Book of the School: 100 Years, The Graduate School of Fine Arts of the University of Pennsylvania* (Philadelphia: Graduate School of Fine Arts, 1991), 139.

¹³⁰ Jan Rowan, "Wanting to Be: The Philadelphia School," *Progressive Architecture* 42 no. 4 (April 1961), 150.

¹³¹ Melanie Simo, *The Coalescing of Different Forces and Ideas: A History of the Landscape Architecture at Harvard: 1900-1999* (Cambridge: The Harvard University Graduate School of Design, 2000), 31. As Simo describes, Hudnut literally enforced his anti-historicist philosophy, by demanding the removal of all the history of landscape architecture books from the library.

¹³² Simo, 42.

was forever altered by his experience at Harvard and thus attempted to replicate the GSD's program at Penn.¹³³

McHarg's mission was to educate landscape architects in pressing environmental issues, as well as boosting the recognition of the field in general. In his autobiography, *A Quest for Life*, MCHarg notes that in these early years,

The first objectives of the Department were clear: to recruit brighter, more ambitious students than were entering the profession elsewhere; to examine crucial social problems that were not being addressed by society or resolved by practitioners; to attract the most distinguished landscape architects and designers as visiting professors; and finally to obtain support for the venture within the university and the community.¹³⁴

Lewis Mumford, who several years earlier had assisted Henry Kamphoefner with the creation of NC State's School of Design, was brought in to give MCHarg similar guidance with Penn's new curriculum. In order to compete with Harvard's M.L.A. program, Mumford and MCHarg concluded that the landscape department should market itself to students with an undergraduate degree in architecture. MCHarg saw this as a means of curing the "low esteem of the [landscape] profession, vis à vis architecture, in the academic community and society at large."¹³⁵ Accordingly, in 1955, the department advertised itself in *Architectural Review*. The first admitted class contained fourteen students, sponsored by Laura Barnes, an arborist and the wife of the art collector Albert Barnes. By requiring that this new crop of students come with an architectural

¹³³ Karl Linn, "Karl Linn: Landscape Architect in Service of Peace, Social Justice, Commons, and Community, Oral History Project," interview by Lisa Rubens, Regional Oral History Office, The Bancroft Library, University of California, Berkeley, <http://www.karllinn.org/pages/OralHistoryProject.html>.

¹³⁴ Ian L. MCHarg, *A Quest for Life: An Autobiography* (New York: John T. Wiley and Sons, 1996), 130.

¹³⁵ MCHarg, 123.

background, McHarg was situating the student body on the side of *design* and reinforcing the widening distance between the architectural and horticultural strains of the field.

McHarg envisioned a small permanent faculty, supplemented by a rotating group of illustrious critics with “national distinction”.¹³⁶ In the first few year of the department’s reopening, the visiting landscape critics included Garret Eckbo, Lawrence Halprin and Douglass Baylis.¹³⁷ In a move that was perhaps marketed towards the undergraduate architecture students, McHarg also invited the architect Philip Johnson to teach a studio on the plaza of the Seagram Building, which had just been completed in 1958. As McHarg looked to the city of Philadelphia for local landscape architects to supplement this eminent lineup, George Patton’s name emerged as one of the most prominent candidates in the city, with successful firm and an excellent pedigree as an alumnus of the American Academy in Rome.¹³⁸ McHarg invited Patton to join the faculty as a part-time lecturer along with Dr. John M. Fogg, a botanist and director of the Morris Arboretum. Between Fogg’s scientific knowledge of plants and Patton’s practice of modern design that was founded in horticulture and history, the two men brought credentials that McHarg himself was lacking; as he admitted his “instruction in plants had been all but absent at Harvard.”¹³⁹

The core faculty was soon supplemented by the arrival of Peter Shepheard, an architect, landscape architect and planner, who would later succeeded Perkins as dean of

¹³⁶ Ibid.

¹³⁷ Strong and Thomas, 140.

¹³⁸ Laurie Olin, interview.

¹³⁹ McHarg, 153.

the school in 1971.¹⁴⁰ Shephard displayed a “proper empathy for ecology” in his book *Modern Gardens: Masterworks of International Garden Architecture*, and would further situate the department on the side of ecology through the founding of the program, Design of the Environment.¹⁴¹ In 1977, Shephard would lead a team of students and professors in the creation of the *Landscape Development Plan*, which would have the greatest effect on the aesthetics of the campus since Patton’s projects from the early 1960s.¹⁴²

McHarg imbued Penn’s curriculum with an “ecology”-based approach to landscape design, showcased in his popular course, “Man and the Environment”. The application of natural sciences to the design and development of landscapes influenced the progression of the entire field and tempted it away from the garden aesthetics of the early modernists, such as Dan Kiley, James Rose and Garrett Eckbo.¹⁴³ McHarg’s strategy for achieving an efficient design began with a series of maps that overlaid the ecological, climatic, geological, topographical, economic, natural, scenic and finally, historic, features of a site (Fig. 4.1).¹⁴⁴ In *Design with Nature* from 1969, this method depicts an optimum path for the development of the Staten Island expressway and the New Jersey Coast. The natural ecosystems, such as soil conditions, vegetation character and drainage patterns that existed on these sites became the geneses for the design.

¹⁴⁰ Eric Pace, “Sir Peter Shephard, Architect And Landscape Designer, 88,” *New York Times*, May 6 2002, accessed April 11, 2013.

¹⁴¹ Strong and Thomas, 140.

¹⁴² Other members of this team included several landscape architects Laurie Olin and Carol Franklin, who would go on to build important practices in Philadelphia.

¹⁴³ Marc Treib and Dorothée Imbert, *Garret Eckbo: Modern Landscapes for Living* (Berkeley: University of California Press, 1997), 95.

¹⁴⁴ See Ian L. McHarg, *Design with Nature* (New York: Doubleday and the Natural History Press, 1969).

While McHarg was initiating this method of teaching, Patton, by contrast, encouraged his students to “take your cues from nature, for nature does things in a strictly functional way. A leaf, a flower, a twig is functional...don’t worry about being original, instead [we must] concern ourselves with being honest about the site and the use of materials.”¹⁴⁵

McHarg also advocated for the conversation of the earth’s landscape, which at the time was coming under increasing the threat from sprawling, poorly planned suburbs. McHarg’s notions of conservation followed closely in the footsteps of earlier landscape designers such as Charles Eliot and Jens Jensen.¹⁴⁶ While Patton would have shared McHarg’s belief in the preservation of rural areas, he argued for the addition of historical and horticultural values. McHarg’s method “ranked nature over humanity” by placing a sole emphasis on ecological and environmental factors as the generator of design.¹⁴⁷

McHarg’s views permeated popular culture, riding the rising interest in the natural sciences, spurred on by the founding work of the environmental movement, Rachel Carson’s *Silent Spring* published in 1962. His powerful presence would soon make him “the most well-known landscape architect and planner since Frederick Law Olmsted.”¹⁴⁸ McHarg’s public popularity was exemplified in the Landscape Department’s celebration of Earth Day 1970, which drew 30,000 people to Fairmount Park to hear him speak about

¹⁴⁵ “Philosophy,” Writings and Lectures, Box 5, GEP Collection, AAUP.

¹⁴⁶ Elizabeth Barlow Rogers, *Landscape Design: A Cultural and Architectural History* (New York: Harry N. Abrams, 2001), 482.

¹⁴⁷ Treib and Imbert, 95.

¹⁴⁸ Frederick Steiner, “Following Nature’s Lead: Looking Back at the Father of Ecological Planning, Ian McHarg (1920-2001), and How He Influenced a Generation,” *Landscape Architecture* 91 (July 2001), 62.

the future of the environment.¹⁴⁹ McHarg fostered his public persona through numerous publications and the CBS television series, *The House We Live In*, whose diverse set of guests included Margaret Mead, Eric Fromm, and Julian Huxley.¹⁵⁰ These public events served not only McHarg, but also boosted the status of School of Design's, making it one of the most sought after programs in the country. By 1982, as McHarg proudly declared, "The department of LARP (Landscape Architecture and Regional Planning) is widely regarded as the pioneer of ecological planning...the undisputed distinction in ecological planning has overshadowed the department's distinction in design."¹⁵¹ When Patton's writings and designs are seen in contrast to the astounding popularity of McHarg's ideas, his fall into obscurity can be partially explained. Patton was a humble "Southern gentleman" whose ideas were in conflict with McHarg's, a man who at times could be "dismissive and hostile".¹⁵² Due in part to this rift in philosophy and personality, Patton ended his two decade long tenure as a lecturer at the University of Pennsylvania in 1974.

¹⁴⁹ "Ian McHarg," *Penn Current* April 6, 2000, accessed April 10, 2013, <http://www.upenn.edu/pennnews/current/node/914>.

¹⁵⁰ Frederick Steiner, "McHarg, Ian L." in *Shaping the American Landscape: New Profiles from the Pioneers of American Landscape Design Projects*, ed. Charles Birnbaum and Stephanie Foell (Charlottesville: University of Virginia Press, 2009), 209.

¹⁵¹ *Packet Produced for the 25th Anniversary of the Department of Landscape Architecture and Regional Planning*. The Ian L. McHarg Collection, AAUP.

¹⁵² Laurie Olin, interview. Rodney Robinson and Julie Regnier, in their interview with the author on February 27, 2013, also referred to Patton as a humble Southern gentleman whose personality would have been in conflict with McHarg's overbearing presence.

CHAPTER 5 | Landscape Preservation in Philadelphia

There is nothing unique about the category of historic landscapes that sets them apart from other landscape designs. My profession is a landscape architect and in that profession as I practice it, history is just one of the influences which guide me. You can't design good historic landscapes if you aren't a good landscape architect. And you aren't a good landscape architect if you ignore history. To ignore the history of the site is as bad as to ignore the geology or the drainage or the prevailing winds or directions of the sun.... To me, history is not something you get involved with only on historic sites where some famous person lived or a great event took place. History is not something you copy, but the thing you use to understand how people of a different time perceived the landscape.¹⁵³

George E. Patton, Untitled Lecture, circa 1980

This quotation expresses a primary tenet of George Patton's practice, one that was deeply rooted in the historical and cultural aspects of landscape architecture. When viewed within the context of the contemporaneous rise of the environmental movement, Patton's assertion that, "you aren't a good landscape architect if you ignore history" is a radical statement. During the first half of the twentieth century, professionals such as Charles Eliot and Arthur Shurcliff, undertook early works of landscape preservation. These early practitioners proliferated a conservative, Colonial Revival form of landscape preservation. Through Shurcliff's work on the gardens of Williamsburg, Virginia in the

¹⁵³ Untitled Lecture, circa 1980, Writings and Lectures, Box 5, GEP Collection, AAUP.

1920s, Shurcliff promoted landscape preservation that was based on the “restoration” of a romanticized past, a conservative approach that Patton would reject.¹⁵⁴

Yet as scholars have noted, “instead of steadily building momentum,” this interest “atrophied... during the era of modernist design in midcentury.”¹⁵⁵ Over the course of the next several decades, the notions of nature and culture grew further and further divorced from one another.¹⁵⁶ Charles Birnbaum, founder of the Cultural Landscape Foundation, asserts that this midcentury division from culture and history resulted in the field’s current rift between “those who preserve and those who design”.¹⁵⁷ The denunciation of culture and history, and therefore of preservation, came about as landscape architecture sought to define itself through an association with architecture, specifically the Bauhaus strain, rather than the diverse set of influences that had historically contributed to the practice.¹⁵⁸ While a range of experiences in gardening, agriculture, ecology and conservation was once encouraged, these concentrations and their practitioners became marginalized from the academic and professional realms.¹⁵⁹

Patton’s engagement with preservation contributed to the longstanding “invisibility” of his works, and his career presents a challenge to the prevalent

¹⁵⁴ See Charles B. Hosmer, “The Colonial Revival in the Public Eye: Williamsburg and Early Garden Restoration,” in *The Colonial Revival in America*, ed. Alan Axelrod (New York: W.W. Norton, 1985).

¹⁵⁵ Charles Birnbaum and Mary Hughes, “Landscape Preservation in Context 1890-1950,” in *Design with Culture: Claiming America’s Landscape Heritage*, eds. Charles Birnbaum and Mary V. Hughes, (Charlottesville: University of Virginia Press, 2005), 1.

¹⁵⁶ Robert Z. Melnick, “Considering Nature and Culture in Historic Landscape Preservation,” in *Preserving Cultural Landscapes in America*, eds. Arnold R. Alanen and Robert Melnick (Baltimore: Johns Hopkins University Press, 2000), 24. see also Robert E. Cook, “Is Landscape Preservation an Oxymoron?” *The George Wright Forum* 13 no.1 (1996): 42-53.

¹⁵⁷ Charles Birnbaum, Jane Brown Gillette and Nancy Slade, eds. *Preserving Modern Landscape Architecture II: Making Postwar Landscapes Visible* (Cambridge: Spacemaker Press, 2004), 8.

¹⁵⁸ Way, 2.

¹⁵⁹ Ibid., 264.

assumption that the concepts of culture and nature were disassociated from one another in midcentury landscape architecture.¹⁶⁰ The title of this thesis was inspired by a 1982 article written by Patton and William Menke about their restoration work of Frederick law Olmsted's Long Meadow in Brooklyn's Prospect Park. The article's title reveals more about Patton's approach to landscape architecture than the content of the article itself. 'Design with Nature' makes a clear reference to McHarg's book, *Design with Nature* from 1969. With the seemingly small gesture of adding "culture" to McHarg's dictum, Patton simultaneously expressed his philosophy that the practice of landscape architecture should be rooted in culture and history and implicitly criticized McHarg's, and the majority of the field's, lack of reverence for these themes.¹⁶¹ Patton's edit to McHarg's title therefore suggests a rift with his contemporaries, as he consistently asserted the essential presence of culture in a landscape. As he stated in a lecture entitled "Landscape Lessons": "The cultural artifacts can give a landscape another kind of character, an emotional response. Historic landscapes... stimulate our imagination to put us in a different time and to help us identify with the past and understand it better."¹⁶²

¹⁶⁰ The word "Invisible" has been used repeatedly in literature to describe the marginalized practitioners of the 20th century. See Walker and Simo, *Invisible Gardens*.

¹⁶¹ This subtle jab at the title of McHarg's book was confirmed in the author's interview with William Menke on February 15, 2013.

¹⁶² "Landscape Lessons," Laura L. Barnes Lecture for 1982, Morris Arboretum March 18, 1982, Writings and Lectures, Box 5, GEP Collection, AAUP.

Society Hill

The city of Philadelphia presented Patton with multiple opportunities to pursue landscape preservation projects. The historic context of Philadelphia itself provided Patton with the greatest influence in his approach to preservation work, as he noted that, “it would be next to impossible to have practiced landscape architecture in the City of Philadelphia for twenty-six years without getting involved repeatedly with [the] history and restoration of landscapes.”¹⁶³ Patton’s engagement with the city’s historic landscapes began with Edmund Bacon’s plan for the Washington Square East Redevelopment Area. For this urban renewal project, Patton’s completed the lighting, planting and paving plans for the historic streets of Society Hill. The Washington Square East Redevelopment Area encompassed an area bordered by Walnut Street to the north, Lombard Street to the south, Seventh Street to the west and the Delaware Expressway (later I-95) to the east. The area incorporated pieces of several neighborhoods including Society Hill, which was home to the city’s finest eighteenth and nineteenth century row houses. By the 1950s however, Washington Square East contained numerous rundown and vacant structures and was in dire need of revitalization. Bacon saw the potential renaissance of the area as an opportunity to motivate the upper-middle class families to move back into Center City, and cease their migration to the suburbs.

The City Planning Commission initiated the Washington Square East Redevelopment Area Plan in 1958. The plan was distinctive for coupling urban renewal and preservation. It called for the conservation of the area’s row houses as well as the selective demolition of incompatible structures and the development of the Society Hill

¹⁶³ “George E. Patton Talk on Long Meadow: Olmsted Meeting, Chicago, 1982,” Writings and Lectures, Box 5, GEP Collection, AAUP.

Towers, designed by I.M Pei. Society Hill's planners believed that joining the past, present and future through architectural style, would create a more dynamic and attractive living environment for the new residential population.

Despite the modernist design of Pei's towers, Bacon saw the true intention of these structures as an advertisement for the newly preserved neighborhood that lay on the ground below.¹⁶⁴ By heavily promoting the conserved elements of the neighborhood, Society Hill's planners were reinforced their version of preservation, one which was founded in architectural aesthetics. One of the country's primary advocates for this type of preservation practice was Charles E. Peterson, who, as a National Park Service Architect, was integral to the creation of Independence Mall and the preservation of Society Hill. This form of aesthetic preservation was intended to ameliorate the adverse effects of urban renewal with an opaque "veneer of history".¹⁶⁵

Due to the scope of the Washington Square East Redevelopment plan, multiple designers were invited to participate in a series of smaller projects that made the whole. Bacon believed that these diverse elements of the project, the old and new patches of urban fabric, would only be successful if they were held together by a common "backbone".¹⁶⁶ Bacon found the solution for this urban design dilemma in landscape

¹⁶⁴ Alexander Garvin, *The American City: What Works What Doesn't* (New York: McGraw-Hill, Inc., 2002), 224.

¹⁶⁵ See "The Arch and the Neighborhood: Making Westward Expansion in St. Louis," Daniel Bluestone, *Buildings, Landscape and Memory: Case Studies in Historic Preservation* (New York: W.W. Norton, 2011). Bluestone quotes Charles B. Hosmer, saying that the Jefferson National Expansion Memorial in St. Louis, "was an urban renewal project with a veneer of history used to coat an expenditure for unemployment relief," 134.

¹⁶⁶ Madeline L. Cohen, "Postwar City Planning in Philadelphia: Edmund N. Bacon and the Design of Washington Square East," (PhD diss., University of Pennsylvania, 1991), 430.

elements or “greenways”, which he believed would act as the “glue”, that would tie together “diverse elements of the project together”.¹⁶⁷

One of Bacon’s inspirations for the greenways was Louis Kahn’s Mill Creek Housing Project in West Philadelphia from 1951-56 (Fig. 5.1).¹⁶⁸ In a 1956 article in *Progressive Architecture*, Bacon stated that he needed a “directive for the principle of coordination of individual projects in redevelopment areas”, particularly Washington Square East.¹⁶⁹ The “key” lay in Mill Creek’s “system of pedestrian malls” that cut through Kahn’s grid of low-rise concrete and brick apartments.¹⁷⁰ What Bacon does omitted in his praise of Mill Creek’s design was that Patton served as the consulting landscape architect on the project. It was Patton then, not Kahn, who was likely the primary designer of the “greenways” that first enlightened Bacon to the concept. In the City Planning Commission’s Annual Report from 1950-51, Bacon notes that Mill Creek’s “greenways” provide “not only pedestrian circulation but also... [for] areas of passive recreation near the homes within the area.”¹⁷¹ Patton’s site photography and plans for the Mill Creek project clearly document these recreational “areas” that Bacon alludes to. In these areas Patton installed delicate trees and short shrubs that suited the scale of Kahn’s low-rise apartments. The brick pavers and concrete benches that were interspersed between these plantings successfully enlivened the space between these buildings (Fig. 5.2 and Fig. 5.3).

¹⁶⁷ Ibid. Bacon’s quote, “the greenways are the glue that holds Society Hill together,” is from a 1994 article in the *Philadelphia Inquirer*, and cited in “John F. Collins, 75, a landscape architect and educator,” *Philadelphia Inquirer*, August 9, 2011.

¹⁶⁸ The Mill Creek Housing Project was torn down in 2002.

¹⁶⁹ Edmund Bacon, “Urban Designs of Today: Philadelphia,” *Progressive Architecture* 37 (August 1956): 109.

¹⁷⁰ Ibid.

¹⁷¹ *Philadelphia City Planning Commission Annual Report, 1950*, 7. Cited by Cohen, 430.

Although the Mill Creek project and Patton's work on Society Hill engaged with an urbanism on a wider scale, he still considered his pedestrian-oriented projects to be firmly situated in the field of landscape design. His firm was not about to expand into landscape urbanism, as he noted in 1969,

We prefer to be better landscape architect rather than broadening into generalists who do planning and buildings. Sometimes we see so many offices retreating from landscape architecture and we wonder if we are right, but we have more work than we can do and almost no time to spend in public relations since the same clients... keep coming back supplying us with new work.¹⁷²

Despite Patton's involvement with the antecedent scheme, Bacon eventually commissioned John F. Collins of Adleman, Collins & DuTot to design the greenways for Society Hill.¹⁷³ Collins' design cut through the gridiron with a series of pocket parks and ribbons of green space that created nodes for human activity.¹⁷⁴ Patton's rejuvenation of the existing streetscape was less dramatic than these new insertions, but no less significant to the overall cohesion of the project. The Philadelphia Chapter of the American Institute of Architects underlined the importance of these trees in the *Washington Square East Urban Renewal Area Technical Report*, stating that "much could be accomplished by the planting of trees, not only within [Independence] Park but along the border streets, which would to a great extent harmonize the enframement.

¹⁷² "Office Article, February 19, 1969," Writings and Lectures, Box 5, GEP Collection, AAUP.

¹⁷³ Collins' firm later became the well-known Philadelphia landscape architecture firm, The Delta Group.

¹⁷⁴ Richard Longstreth, "The Last Landscape," in *Preserving Modern Landscape Architecture II* (Washington: Spacemaker Press, 2004), 123.

Planting can do more than anything else to establish a proper scale of open space to buildings.”¹⁷⁵

Patton’s scheme called for repaving the sidewalks in red brick, planting 1,400 trees and designing the streetlights.¹⁷⁶ Indicating his concern for the “leftover bits and pieces” of a landscape, Patton also noted, “I believe that our sidewalks and streets are too often regarded as primarily service corridors or utility easements.” The thoroughfares of Society Hill however played an important tripartite role as “a promenade for pedestrians, the front yard for city residents and a setting for historic buildings.”¹⁷⁷ In light of this vision the details of the materials and plantings of these streets had to be perfect. The firm’s street tree plan proposes fifteen new species of trees would weave through the entirety of the Washington Square Redevelopment Area (Fig. 5.4). These plantings generated a continuous landscape along the axes of the grid, effectively serving the same purpose as Collins’ better-acknowledged plans for the greenways.

Patton later described his work in Society Hill as emblematic of his approach to public improvement and design.¹⁷⁸ He claimed that “it was our aim to preserve and restore the scale, pace and character of this historic Philadelphia [neighborhood]” while “at the same time we wanted to do our detailed design in such a way that it was true to our times.”¹⁷⁹ Patton’s work in Society Hill was in direct accordance with the planners’ desire that new construction, despite its proximity to Independence Hall and sites of

¹⁷⁵ *Washington Square East Urban Renewal Area Technical Report, May 1959*, eds. Wright, Andrade & Amenta Architects (Philadelphia: Redevelopment Authority of the Philadelphia), 47.

¹⁷⁶ “Letter to Mr. Rogers Montgomery, Washington University,” Writings and Lectures, Box 5, GEP Collection, AAUP.

¹⁷⁷ Ibid.

¹⁷⁸ “Letter to Mr. Rogers Montgomery, Washington University,” Writings and Lectures, Box 5, GEP Collection, AAUP.

¹⁷⁹ Ibid.

eighteenth and nineteenth century significance, should reflect the contemporary architectural spirit and convey the dynamic evolution in the city's urban design.¹⁸⁰ This sentiment is articulated in the *Technical Report*, which notes that, "we must remember that we are working with a living part of the city...we too should follow the genius of our time in recommending to prospective builders the character of the architecture they should create. Their buildings should be modern in design, as that term is comprehensively understood."¹⁸¹

The streetlights that Patton recommended were the most modern element of the project. The lights were minimalist "fog-colored" glass globes suspended from the curved end of a thin metal pole. The design was delicate enough in scale to fit in with the existing streetscape (Fig. 5.5).¹⁸² In the winter of 1965 the lights, were installed along two blocks of Locust Street, until their further installation was halted by the Old City Development Corporation and residents of the neighborhood. These community groups opposed Patton's "'modern' globe style lamp", and instead favored a "Benjamin Franklin-type street lamp." (Fig. 5.6)¹⁸³ The Franklin light was eleven feet high and cost \$500, more than twice the cost and half the height of Patton's lamps.¹⁸⁴ Despite their steep cost, the Franklin lights substituted quality materials for cheaper replacements. The cast iron posts were painted to look like wood and the panes of lampshades were made of

¹⁸⁰ *Washington Square East Urban Renewal Area Technical Report*, May 1959, 45.

¹⁸¹ *Ibid.*, 46.

¹⁸² This fixture is very similar to those Patton had recently designed for Locust Walk at the University of Pennsylvania. The globe lights on Locust Walk stood on top of a straight pole, while the ones fabricated for Society Hill "hung from a Shepherd's crook pole" that curved at the top.

¹⁸³ "Franklin-Type Street Lamps are Selected for Society Hill," *Philadelphia Inquirer* (January 19, 1965).

¹⁸⁴ *Ibid.*

plastic instead of glass.¹⁸⁵ The false authenticity of the lamps made them better suited to a stage set than a modern city street.

In addition to their high cost and imitation materials, the Franklin lights were also functionally deficient. Rising only eleven-feet high from the street, the lamps incandescent, 189-watt bulbs did not cast as wide of a span as Patton's mercury vapor lights or the city's generic thirty-foot street lamps. In the defense of their lamps, Patton's firm produced a nighttime lighting scheme to prove their effective illumination of the nighttime cityscape (Fig. 5.7). Surviving as a blueprint, this schemes shows in plan and section that the radius of illumination from Patton's lamps would brighten every inch of the sidewalk.

Patton was furious with the Redevelopment Authority's eventual decision to install the retrograde Franklin lights, proclaiming that it indicated that the city was unable to "stick their necks out for good design."¹⁸⁶ Even though the Franklin light was intended to respect the historic character of the row houses, Patton believed that they "did not coordinate with anything."¹⁸⁷ This statement reflects Patton's opposition to preservation as simply historicizing scenography, a practice that was taking place at sites such as the outdoor museum of Williamsburg, Virginia. This position is perhaps what put him at odds with Bacon and the Redevelopment Authority, who he later claimed were "headless, amorphous and had no point of view except their own careers."¹⁸⁸ It is because of these

¹⁸⁵ Ibid.

¹⁸⁶ "Untitled Office Memo," Writings and Lectures, Box 5, GEP Collection, AAUP.

¹⁸⁷ "Letter to Mr. Rogers Montgomery, Washington University," Writings and Lectures, Box 5, GEP Collection, AAUP.

¹⁸⁸ "Untitled Office Memo," Writings and Lectures, Box 5, GEP Collection, AAUP

elements that projects such as Society Hill have detrimentally conflated preservation with gentrification.¹⁸⁹

In spite of Patton's criticism, the Franklin light went on to become a symbol of the Washington Square East Redevelopment plan's successful amalgam of old and new urban elements. The lamp was made iconic in 1964, on the cover of *Time* Magazine featuring "Philadelphia's Edmund Bacon". The historic lamp is placed in stark contrast to the modernist concrete grid of I.M. Pei's Society Hill Towers (Fig. 5.8).

Patton's work in Society Hill serves as an admirable example of how a landscape preservation project can and should simultaneously respect the historic character of a site and reflect the "spirit of the time". Contrary to the belief that preservation freezes moments in time, landscape preservation should allow for the addition of well-designed new features that reflect the site's cultural and aesthetic evolution over time. The mingling of modern and historic is reflected in not only Patton's preservation work, but also his simultaneous pursuit of both preservation and modern landscape projects throughout his career.

¹⁸⁹ See Neil Smith, "Market, State and Ideology: Society Hill," in *The New Urban Frontier: Gentrification and the Revanchist City* (New York: Routledge, 1996): 116-135.

Rittenhouse Square

“We have to tend to the square like any other garden, for our garden is never finished.”¹⁹⁰

George Patton, “Rittenhouse Square Today”

In the years leading up to the United States Bicentennial in 1976, the city of Philadelphia pursued multiple improvements to its public spaces. One of the major components of this citywide initiative was the conservation of the city’s four original public squares. In the decades before and after the Bicentennial, George E. Patton Landscape Architects would make historically sensitive improvements to three of out of these four landscapes: Rittenhouse Square, Logan Circle and Washington Square. These projects were pursued in tandem with Patton’s other landscape preservation work from this period, including the renovation of the East Terrace of the Philadelphia Museum of Art and the historic landscape report for Prospect Park’s Long Meadow in Brooklyn, New York. Patton’s work on these sites was in keeping with not only his preservation work but also the designs for new parks, such as Clark Park, Fairhill Square with Venturi and Rauch, and Lindbergh Square.

In 1913, the architect Paul Cret submitted his designs for the “Improvements to Rittenhouse Square” which would turn the space into a Parisian style park inspired by Parc Monceau.¹⁹¹ Cret’s plan entailed a reorganization of the square’s composition, adding the central pools, fountains and granite paving design.¹⁹² By the late 1970s

¹⁹⁰ “Rittenhouse Square Today: Talk to the Friends of Rittenhouse Square,” Writings and Lectures, Box 5, GEP Collection, AAUP.

¹⁹¹ Ibid. 101.

¹⁹² For an in depth discussion of Cret’s original design for Rittenhouse Square, see Eric Anders Baratta, “The Performance of History and Design in Paul Cret’s Rittenhouse Square” (M.S.

however, Rittenhouse Square was in need of rehabilitation. The community group, Friends of Rittenhouse Square, partnered with the Fairmount Park Commission to generate the funds needed for the enhancements to the landscape.¹⁹³ In 1976, Patton's office was hired to take on a new set of "improvements" to the square, which would give it an appearance worthy of the Bicentennial celebrations. Patton's design had to be sensitive to Cret's original work, yet also suit the needs of the contemporary neighborhood. As he noted in an article entitled "Historic Landscape Preservation and Restoration",

It is important to preserve historic landscape as a part of our cultural heritage for the same reason that we preserve old buildings. Whenever old landscapes are not only historic sites but also great works of landscape design, we have an additional reason to preserve and restore them...[The design] must relate to the changing and functional needs of today and it must seek to understand the needs of tomorrow.¹⁹⁴

Patton's rehabilitation of Rittenhouse Square was a successful work of landscape preservation because it managed to both faithfully conserve Cret's original vision of an elegant urban square inspired by European precedents, and improve the function of the landscape through a series of alterations. Patton's work was concentrated to the square's central plaza and promenade, particular in the replacement and redesign of the paving system. Patton produced seven paving schemes that characteristically emphasized the composition of materials. Each of these schemes maintained Cret's basic composition featuring two long intersecting rectangles, but introduced an original geometric

Historic Preservation Thesis, University of Pennsylvania, 2002). The author disagrees with Barratta's assertion that Patton's new additions interrupt Cret's original composition.

¹⁹³ Nancy Heinzen, *The Perfect Square: A History of Rittenhouse Square* (Philadelphia: Temple University Press, 2009), 161.

¹⁹⁴ "Historic Landscape Preservation and Restoration, Circa 1980," Writings and Lectures: Box 5, GEP Collection, AAUP.

arrangement of materials within these frames. The schemes experimented with combinations of square flagstone, slate, brick, granite and concrete pavers, some with concrete strips separating individual sections (Figs. 5.9- 5.12). The final design was composed of a purple-gray brick pavers separated by granite strips (Figs. 5.13 and 5.14). The overall smooth, geometric surface of Patton's composition successfully complements the formal arrangement of Cret's square design, while imitating their compositional rhythm. Patton's firm also redesigned the granite bases for the square's sculptures, including the small bronze goat at the southwestern entrance to the park (Fig. 5.15). Patton composed a curving, purple granite pedestal for this delicate statue. The profile of the base is appropriate to both the scale of the sculpture, and the site's popular function as a climbing structure for young children.

Philadelphia Museum of Art

During the 1980s Patton's office took on several commissions for Historic Landscape Reports and Management Plans. This cornerstone of preservation practice was Patton's opportunity to engage in the management and rehabilitation of cultural resources. The renovation of the East Terrace of the Philadelphia Museum of Art, was a opportunity for Patton to put his mark on Philadelphia's "most impressive ceremonial space".¹⁹⁵

Designed by Zantzinger, Borie and Medary with Horace Trumbauer in 1928, the East Terrace of the Museum presents visitors and residents of the city with an impressive view down the Benjamin Franklin Parkway, the city's grand, Beaux-Arts axis. By the late 1970's the space was overrun by vegetation, graffiti and unattractive outdoor furniture. Patton's firm came in to restore "a sense of grandeur" to the court, allowing it to fully serve as the city's "front lawn and outdoor living room".¹⁹⁶ The first recommendation was the replacement of the mature plantings, or "overgrown shrubs [that] encroached up the sitting areas inducing a feeling of menace". This was ameliorated through the introduction of low maintenance, non-invasive plant materials, which would give the space a sense of tranquility rather than enclosure. Patton's plan also called for the restoration of the Redcedar, Flowering Crabapple, Weeping Cherries and Yoshino Cherries along the stairs and within the forecourt (Fig. 5.16). Each of these tree species was of "such a scale and transparency so as not to compete with the architectural forms,

¹⁹⁵ *Philadelphia Museum of Art: Historic Landscape Report & Management Plan* (Philadelphia: George E. Patton Landscape Architects, 1982), 39.

¹⁹⁶ *Ibid.*, 47.

but [were] powerful enough statement to provide the necessary sense of pedestrian scale which is so evidently deficient in the existing design.”¹⁹⁷

The new elements that Patton introduced to the East Terrace were the granite bollards, which served both a functional and symbolic purpose (Fig. 5.17). Their primary function was to prevent vehicular damage to the restored limestone, marble and cobble paving panels. Patton’s office carefully crafted the bollards, with eighteen inches selected as the appropriate height, tall enough to “discourage cars... but short enough to be as unobtrusive as possible” (Fig. 5.18). The light speckled grey color and soft rounded profile successfully complement the tone and scale of the Museum’s façade (Fig. 5.19). As in his renovation of Rittenhouse Square, Patton also employed granite strips to frame the sweeping view of City Hall at the terminus of the Parkway (Fig. 5.20).

The bollards also provided a symbolic link to the grand public spaces of European cities, where they are a common feature.¹⁹⁸ Patton’s use of the bollards can then be seen as his subtle bow to the Museum’s European architectural heritage as a Greek Revival temple.¹⁹⁹ The landscape architect Laurie Olin, has described these bollards as a “classical gesture in a restrained subtle way” and referred to this as an example of “the economy of means that [Patton] produced ravishing beauty” in his landscape designs.²⁰⁰

¹⁹⁷ Ibid.

¹⁹⁸ Interview with Laurie Olin.

¹⁹⁹ See David B. Brownlee, *Making a Modern Classic: The Architecture of the Philadelphia Museum of Art* (Philadelphia: Philadelphia Museum of Art, 1997).

²⁰⁰ Ibid.

CONCLUSION

The career of George E. Patton debunks the reigning assumption that the concepts of culture and nature were disassociated from one another in midcentury landscape architecture. As the historian John Dixon Hunt has claimed, modern landscape architecture, specifically Ian McHarg's "born-again language of fundamentalist ecology", derailed the course of the field by forging the "battle of past/art versus present/nature."²⁰¹ By situating himself on the side of history and culture, Patton's career also reveals how an association with preservation can lead to the invisibility of a designer's work. The condition of invisibility is a symptom of landscape architecture's struggle to legitimize itself in the twentieth century through an association with architecture. This link with architecture required a denunciation of the diverse set of experiences that had previously contributed to the field, including gardening, agriculture and preservation. As is evidenced in Patton's career, these concentrations and their practitioners were subsequently marginalized from academic and professional realms.²⁰²

Patton's landscape preservation mindset has fortunately gained greater recognition in recent years. High profile projects, such as The High Line by James Corner

²⁰¹ John Dixon Hunt, "The Dialogue of Modern Landscape Architecture with its Past," in *Modern Landscape Architecture: A Critical Review*, ed. Marc Trieb, (Cambridge: The MIT Press, 1993), 140.

²⁰² Thaisa Way, *Unbounded Practice: Women and Landscape Architecture in the Early Twentieth Century* (Charlottesville: University of Virginia Press, 2009), 2. Way however, uses "marginalization" in terms of women in landscape architecture, rather than those who associated with preservation.

Field Operations, successfully merge the spirit of conservation with innovative design. Yet a gulf between those who “preserve and those who design” is still palpable, with the ecological planning method remains the overriding approach to landscape architectural education and practice in this country.²⁰³ Patton’s career provides an important instance of a practitioner who bridged this gulf between preservation and modern design, seeing the two realms as equally important elements in a successful practice. His methodologies should be more widely recognized for this progressive quality.

Landscapes, designed or vernacular, change rapidly over short spans of time, presenting unique challenges to their documentation and preservation. Unlike buildings, assessing the integrity of a landscape, or “the ability of a property to convey its significance” is an entirely more complicated process because of the inherent ephemerality of these designs.²⁰⁴ The growth of a landscape is the very symbol of its vitality. Landscapes of the recent past, those created in the latter three decades of the twentieth century, are even less recognized as spaces worthy of protection. Due to their subtle composition, modern landscapes are often neglected and poorly maintained. This physical deterioration leads to their destruction or unsympathetic alteration.²⁰⁵ The historian Richard Longstreth has emphasized the difficulty in preserving these landscapes,

²⁰³ Charles Birnbaum et al., ed. *Preserving Modern Landscape Architecture II: Making Postwar Landscapes Visible* (Cambridge, MA: Spacemaker Press, 2004), 8.

²⁰⁴ Catherine Howett, “Integrity as Value in Cultural Landscape Preservation,” in *Preserving Cultural Landscapes in America*, eds. Arnold R. Alanen and Robert Melnick (Baltimore: Johns Hopkins University Press, 2000), 188.

²⁰⁵ Laurie Olin, “Preserve Some, Yes, But Also Improve, Add To, and Let Some Go,” in *Preserving Modern Landscape Architecture II: Making Postwar Landscapes Visible* (Cambridge, MA: Spacemaker Press, 2004), 17.

All too often properties are admired, even studied, on the basis of their architecture, while the landscape component is marginalized. This tendency is furthered by the fact that good landscape design often does not call attention to itself. The results can seem elegant, fitting, and natural, but observers often do not think about how they got that way or who is responsible for that resolution.²⁰⁶

Patton himself reaffirmed Longstreth's statement, saying that, "some of the best landscape designs are those which look like there was no design, but rather a pleasant natural landscape."²⁰⁷ Due to these challenges in preserving modernist landscapes, Patton's works run the risk of obliteration, and along with it an important chapter of the history of landscape architecture in the twentieth century. This thesis therefore serves as the first step in the protection of not only Patton's designs, but also the greater cannon of modernist landscapes.

²⁰⁶ Richard Longstreth, "The Last Landscape," *Preserving Modern Landscape Architecture II* (Washington: Spacemaker Press, 2004), 123.

²⁰⁷ "Talk to the Park Board, Lower Providence Township, Circa 1970," Box 5, GEP Collection, AAUP.

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Archives

The George E. Patton Collection at the Architectural Archives of the University of Pennsylvania.

The Ian L. McHarg Collection at the Architectural Archives of the University of Pennsylvania.

FIGURES



Figure 1.1. Patton Valley, near Franklin, North Carolina.

The George Erwin Patton Collection, the Architectural Archives of the University of Pennsylvania.
(Hereafter, The GEP Collection, AAUP)

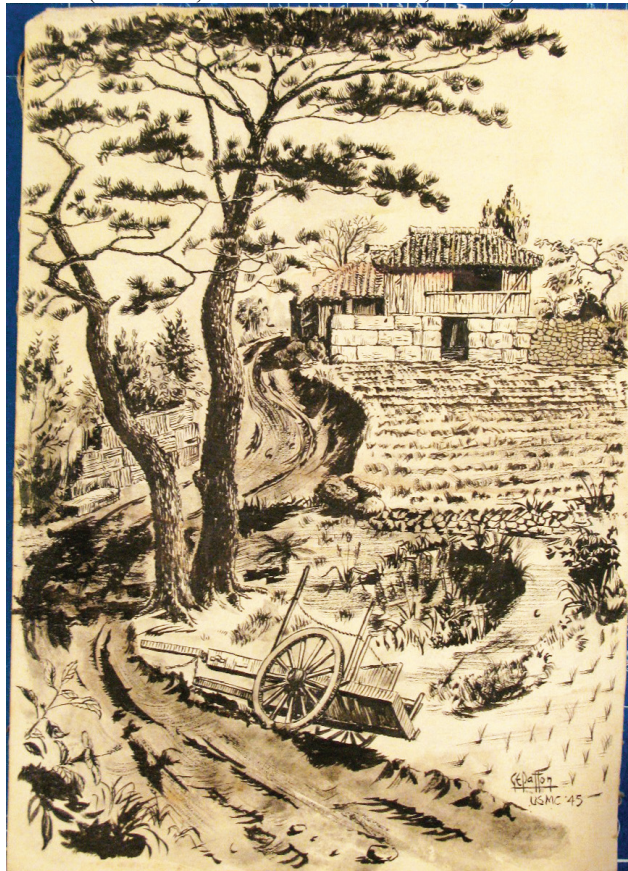


Figure 1.2. Sketch by George Patton. Back inscription states, “Northern Okinawa, May 1945.”
(The GEP Collection, AAUP)

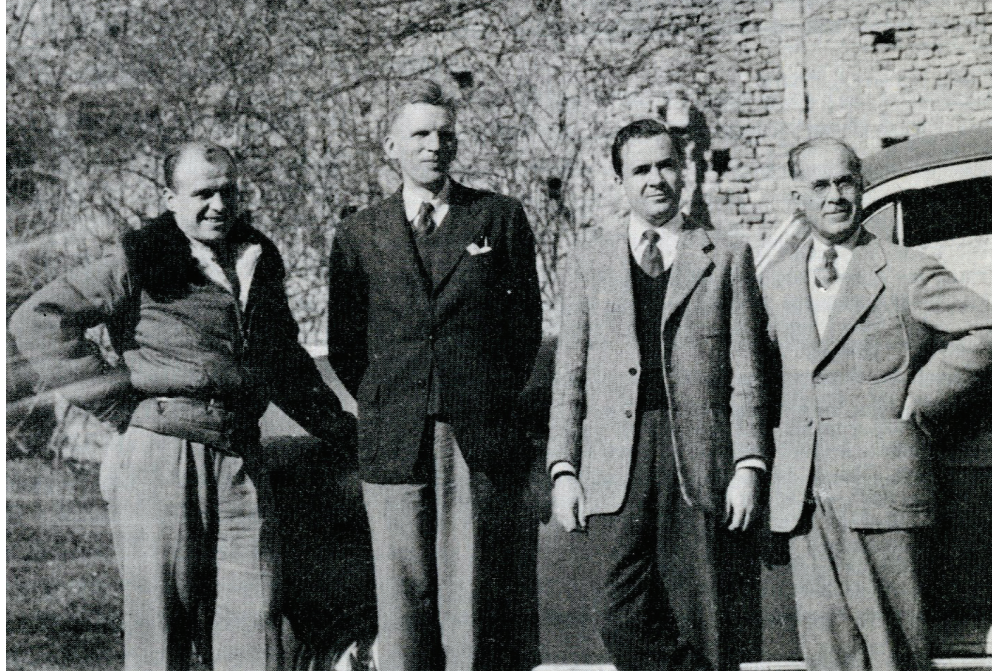


Figure 2.1. Vincent Cerasi, Brooks Wigginton, George Patton, and Ralph Griswold.
(Source: *Landscape Architecture* 40, April 1950)



Figure 2.2. The Alhambra, Spain (The GEP Collection, AAUP).



Figure 2.3. The Alhambra, Spain.
(The GEP Collection, AAUP).



Figure 2.4. The Alhambra, Spain. (The GEP Collection, AAUP).



Figure 2.5. The Alhambra, Spain. (The GEP Collection, AAUP)



Figure 2.6. Italy. (The GEP Collection, AAUP).



Figure 2.7. Italian Gardens(The GEP Collection, AAUP).

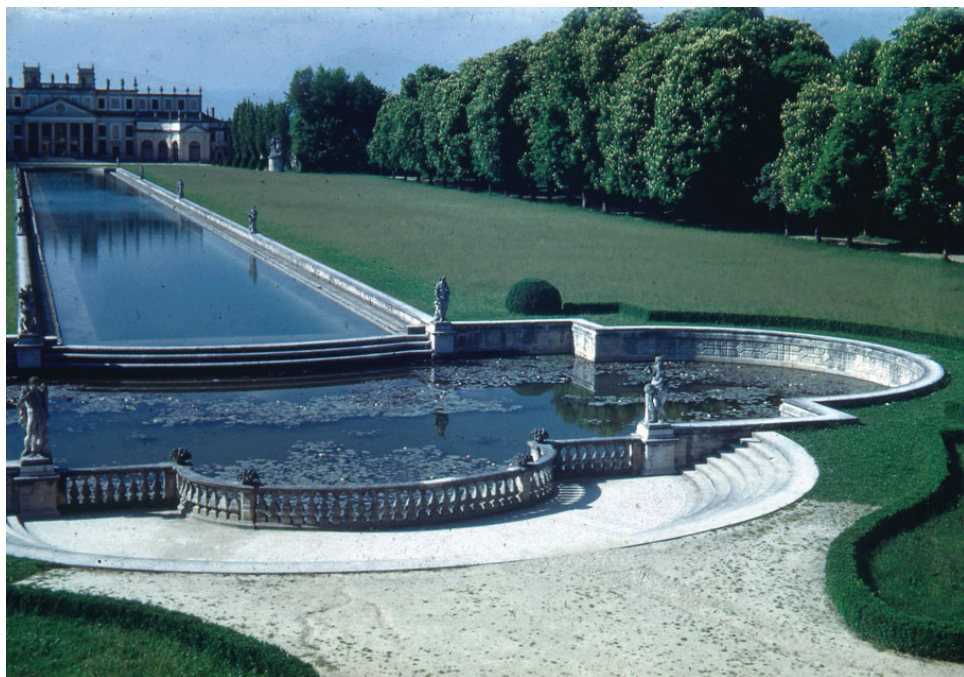


Figure 2.8. Vaux-le-Vicomte, France. (The GEP Collection, AAUP).



Figure 2.9. Vaux-le-Vicomte, France
(The GEP Collection, AAUP).



Figure 2.10. Versailles, France
(The GEP Collection, AAUP).



Figure 2.11. The aerial landscape of Greece, 1951 (The GEP Collection, AAUP).



Figure 2.12. Greece, 1951 (The GEP Collection, AAUP).



Figure 2.13. The Acropolis from the southeast. Athens, Greece, 1951.
(The GEP Collection, AAUP).



Figure 2.15. Sketch by Louis Kahn. Acropolis from the southeast. Athens, Greece, 1951.
(Source: Jan Hochstim, *The Painting and Sketches of Louis I. Kahn*)



Figure 2.16. Temple of Apollo No. 5, Corinth, Greece.
Louis Kahn is pictured in the lower right hand corner.
(The GEP Collection, AAUP).



Figure 2.17. Sketch by Louis Kahn, Temple of Apollo No. 5, Corinth, Greece.
(Source: Jan Hochstim, *The Painting and Sketches of Louis I. Kahn*)



Figure 2.18. Spero Daltos having breakfast with a horse, Greece, 1951
(The GEP Collection, AAUP).



Figure 2.19. Left to Right: Joseph and Dorothy Amisano, Spero Daltos,
Louis Kahn, Fritz Sippel on hotel balcony, Corinth, Greece, 1951.
(The GEP Collection, AAUP)



Figure 2.20.
Spero Daltas, Fritz Sippel, Joseph Amisano
and Louis Kahn in Greece, 1951.
(The GEP Collection, AAUP)



Figure 2.21.
Joseph Amisano in Greece, 1951.
(The GEP Collection, AAUP)



Figure 2.22. Mortuary Temple of Hatshepsut, Deir-el-Bahari, Egypt, 1951.
(The GEP Collection, AAUP).



Figure 2.23. Sketch by George Patton, Mortuary Temple of Hatshepsut, 1951. (The GEP Collection, AAUP).

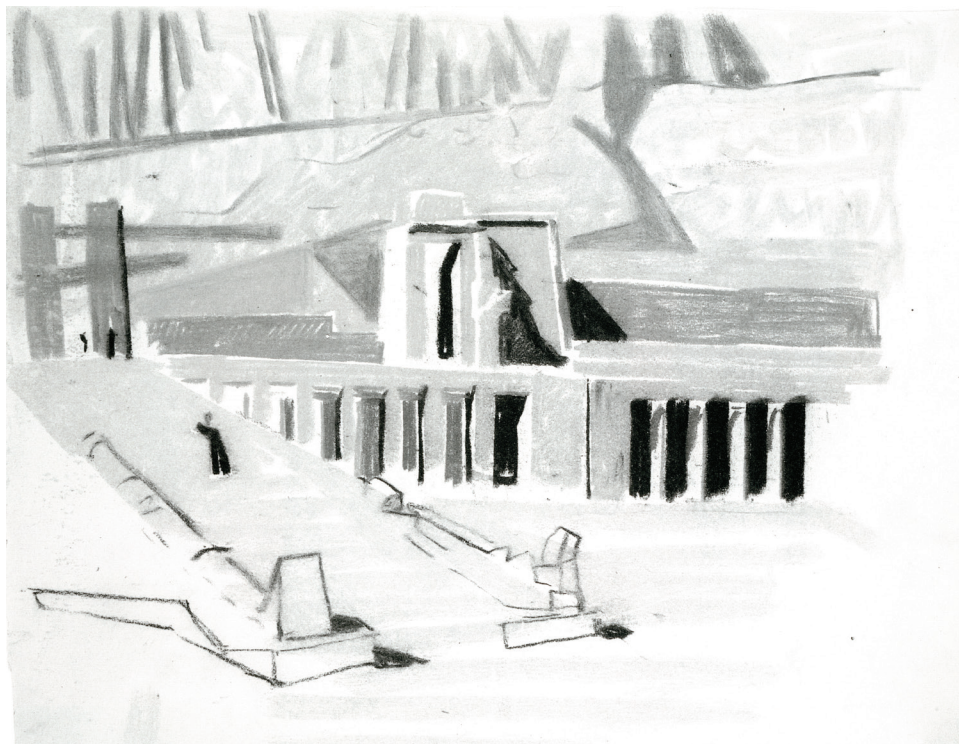


Figure 2.24. Sketch by Louis Kahn, Mortuary Temple of Hatshepsut, 1951. (Source: Jan Hochstim, *The Painting and Sketches of Louis I. Kahn*).



Figure 2.25. Court, Temple of Khons, Karnak, Egypt, 1951.
(The GEP Collection, AAUP).

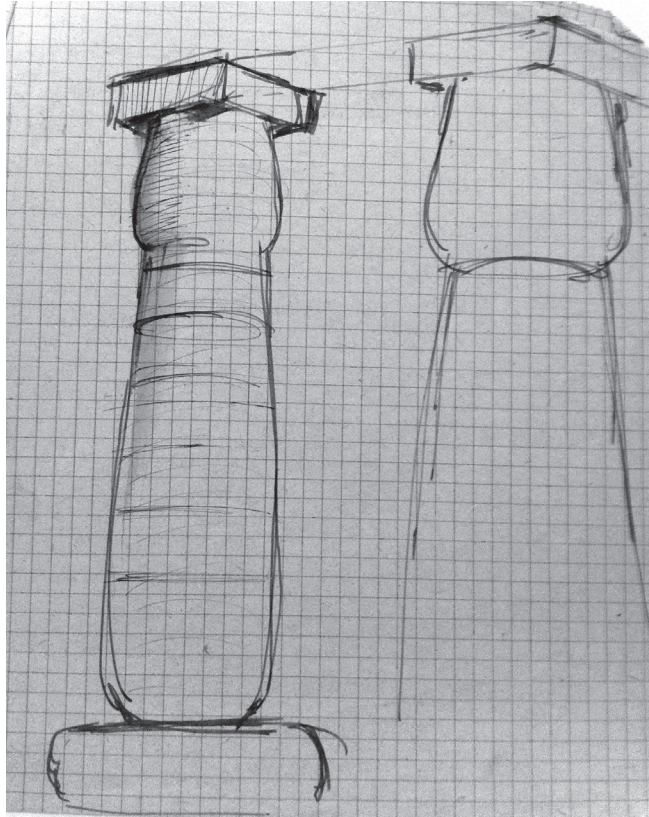


Figure 2.26. Sketch by George Patton, Court, Temple of Khons, Karnak, Egypt, 1951.
(The GEP Collection, AAUP).

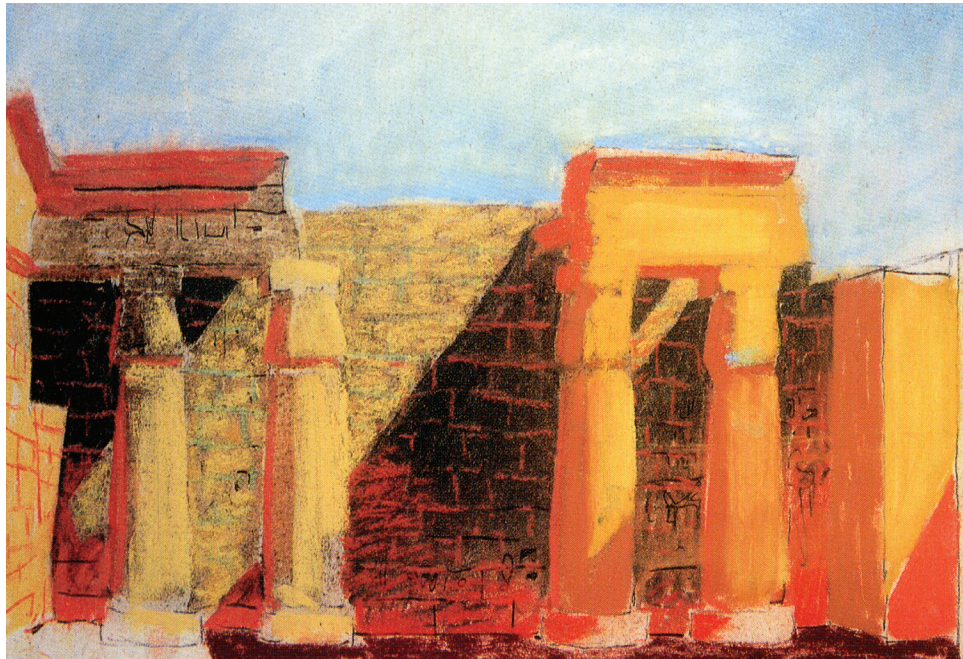


Figure 2.27 Sketch by Louis Kahn, Court, Temple of Khons, Karnak, Egypt, 1951.
(Source: Jan Hochstim, *The Painting and Sketches of Louis I. Kahn*).



Figure 2.28. Pylon, Ptolemaic Temple, Edfu, Egypt, 1951.
(The GEP Collection, AAUP).



Figure 2.29. Sketch by Louis Kahn, Pylon, Ptolemaic Temple, Edfu, Egypt, 1951.
(Source: Jan Hochstim, *The Painting and Sketches of Louis I. Kahn*).



Figure 3.1 Palestra Tennis Courts.
(Box 60: Site Documentation Photography, 033.III.A.41, The GEP Collection, AAUP)



Figure 3.2 Houston Hall Plaza.
(Box 60: Site Documentation Photography, 033.III.A.41, The GEP Collection, AAUP)



Figure 3.3 1913 Campus Plan by Paul Philippe Cret, Warren Powers Laird & Olmsted Brothers.
 (Source: Landscape Development Plan: University of Pennsylvania. Center for Environmental Design, 1977)



Figure 3.4 1948 Campus Plan.
 (Source: Landscape Development Plan: University of Pennsylvania. Center for Environmental Design, 1977)



Figure 3.5 1961 Campus Plan.

(Source: Landscape Development Plan: University of Pennsylvania. Center for Environmental Design, 1977)

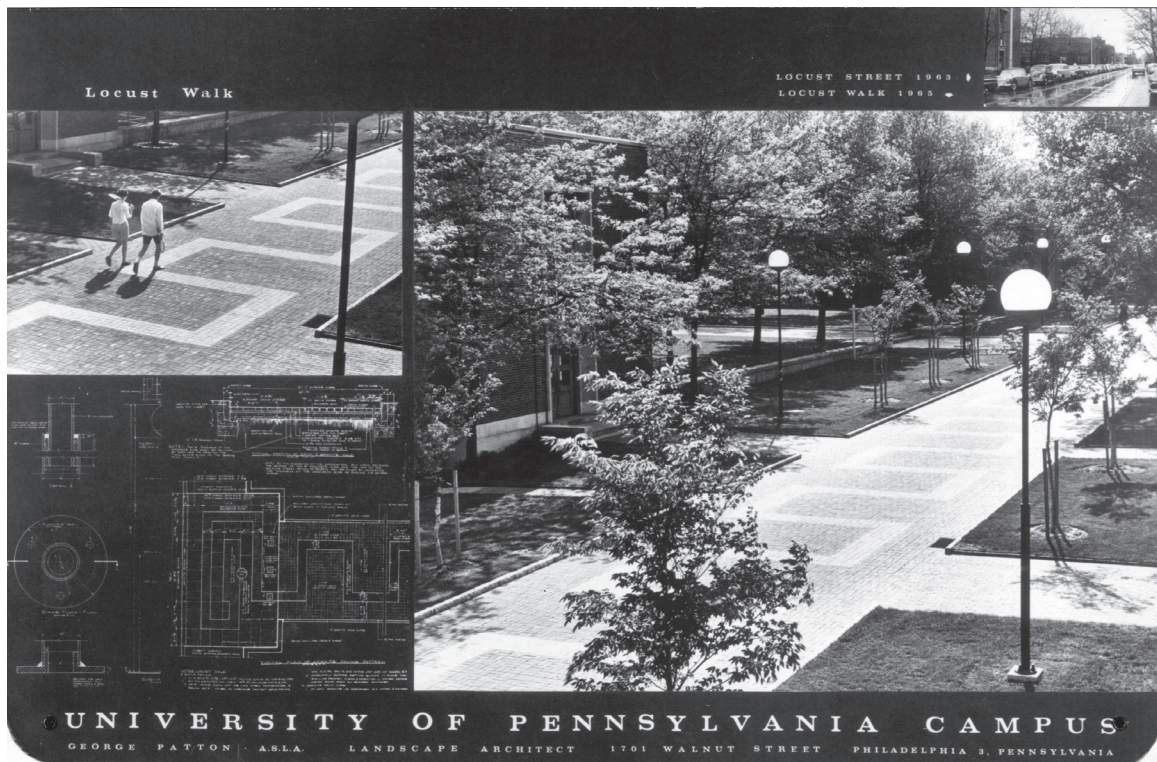


Figure 3.6 Locust Walk by George E. Patton, Landscape Architects, 1964.

(Box 60: Site Documentation Photography, 033.III.A.41, The GEP Collection, AAUP)

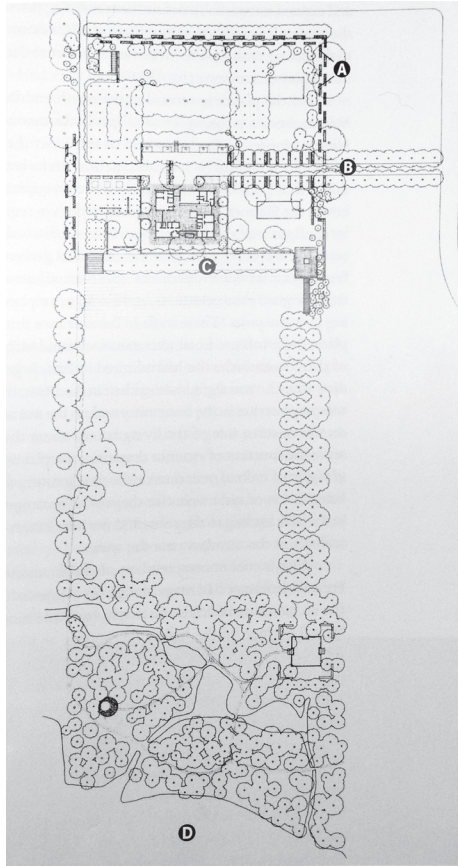


Figure 3.7 Plan. Dan Kiley, Miller Garden. Columbus, Indiana, 1955.
 (Source: Elizabeth Barlow Rogers, *Landscape Design: A Cultural and Architectural History*)

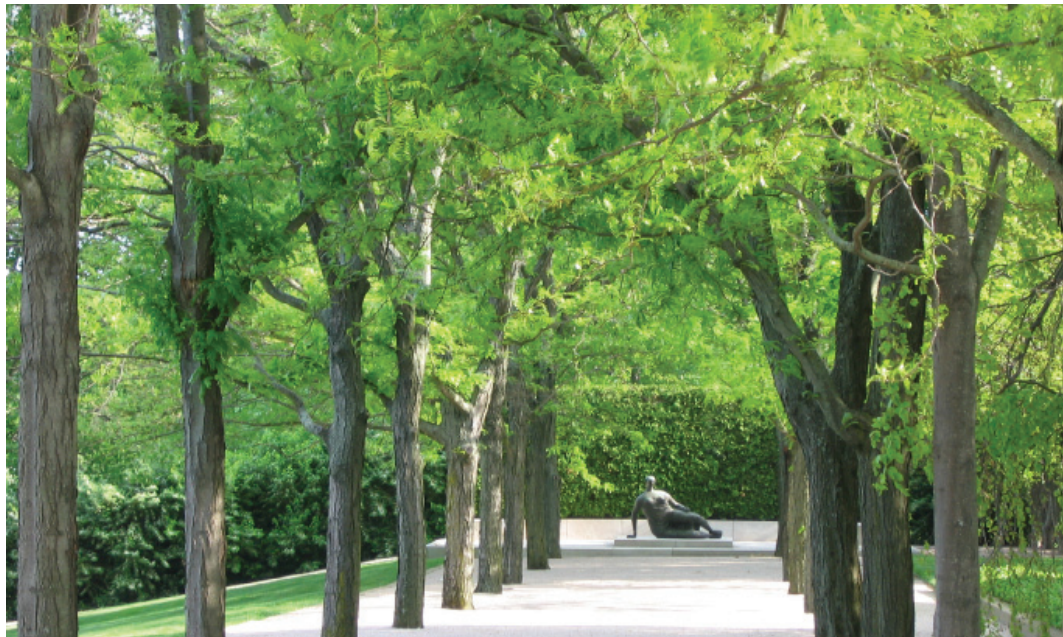


Figure 3.8. Allée. Dan Kiley, Miller Garden. Columbus, Indiana, 1955.
 (Source: "The Miller Garden," The Cultural Landscape Foundation, <http://tclf.org>)



Figure 3.9 Locust Walk Paving Pattern. Photo by Author, November 2012.

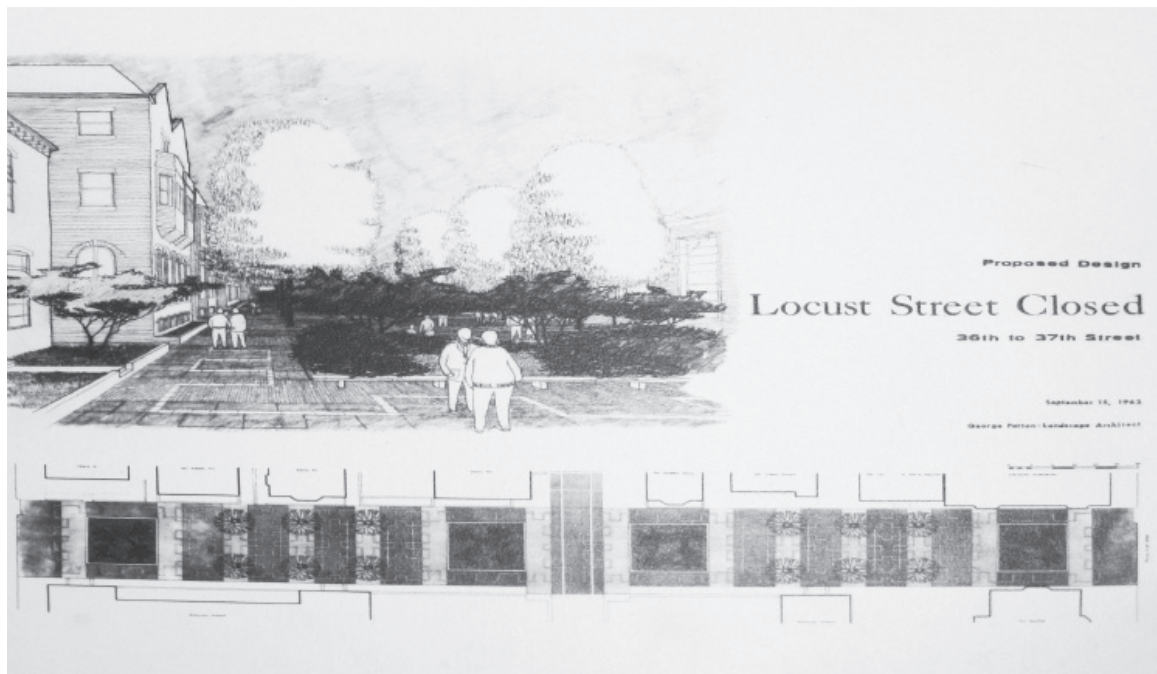


Figure 3.10 Closing of Locust Street Design by George E. Patton, Landscape Architects (University of Pennsylvania Drawings, 033.I.A [56-3], The GEP Collection, AAUP)

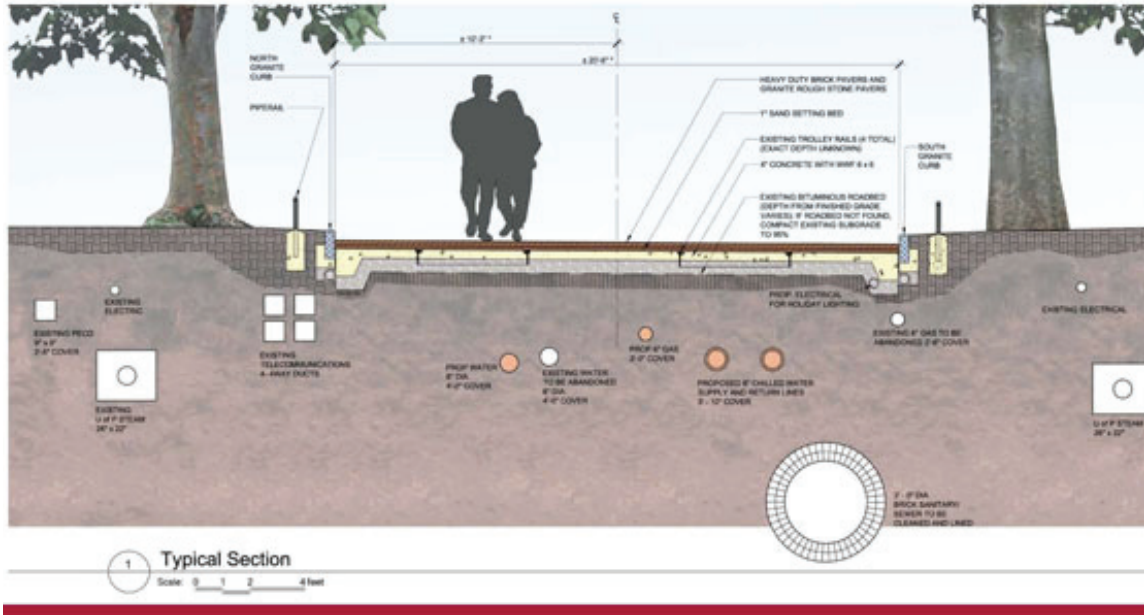


Figure 3.11. Section of Locust Walk Renovation.
(Source: http://www.facilities.upenn.edu/news.php?news_id=97)



Figure 3.12. Locust Walk in the 1970s. Detail of Patton's street lights.
(The GEP Collection, AAUP)

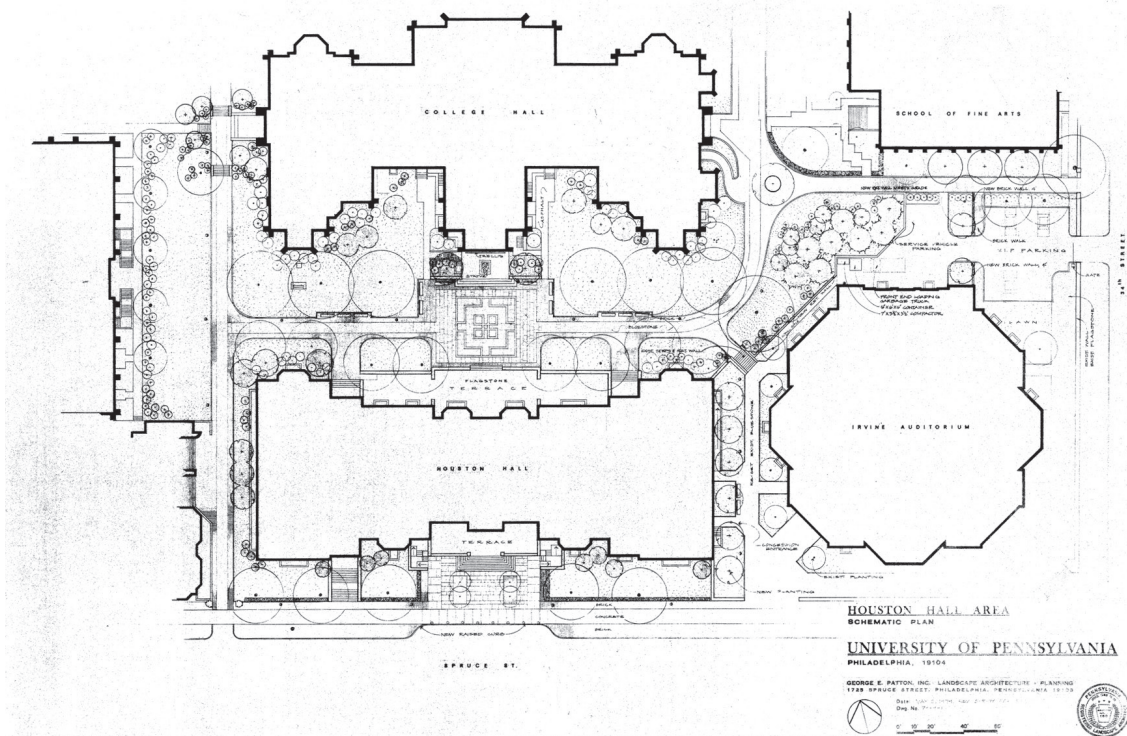


Figure 3.13. Houston Hall Plaza
(University of Pennsylvania Drawings, 033.I.A.84 [79-9], The GEP Collection, AAUP)

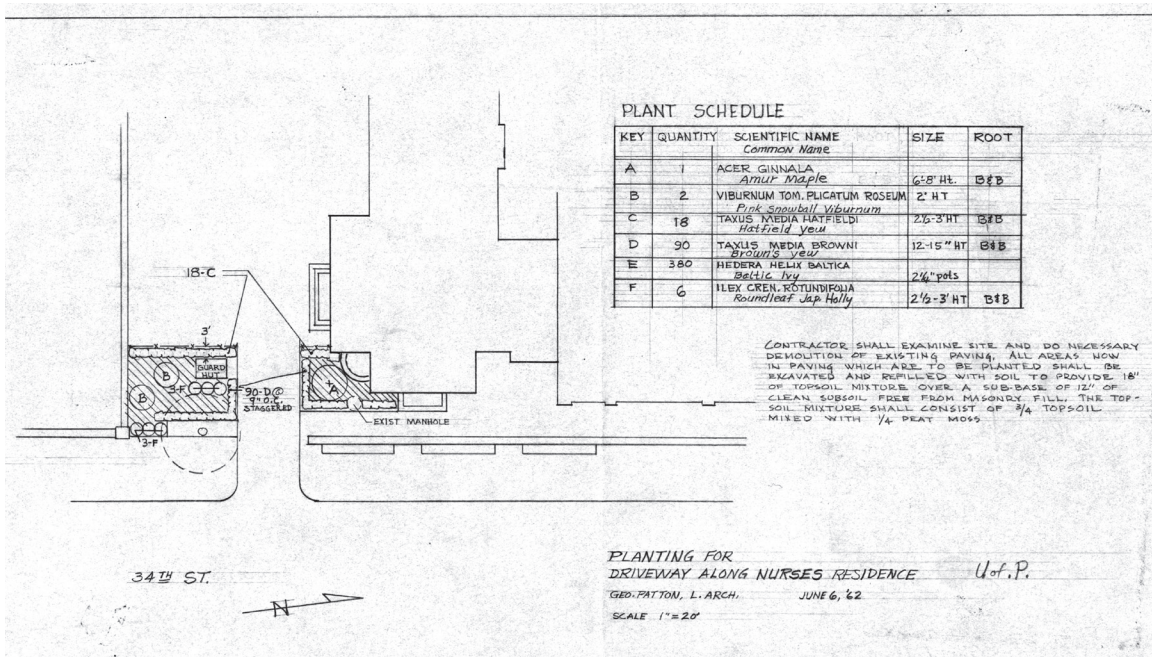


Figure 3.14. Nurses Residence Driveway, Planting Plan, 1962.
(University of Pennsylvania Drawings, 033.I.A [56-3], The GEP Collection, AAUP)

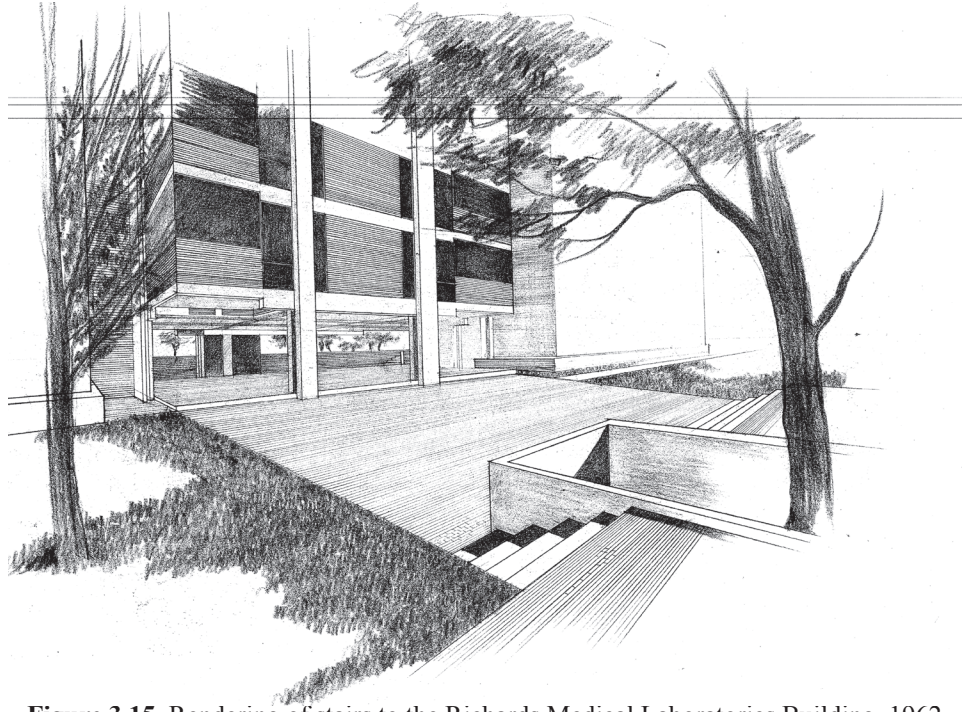


Figure 3.15. Rendering of stairs to the Richards Medical Laboratories Building, 1962.
(University of Pennsylvania Drawings, 033.I.A [56-3], The GEP Collection, AAUP)

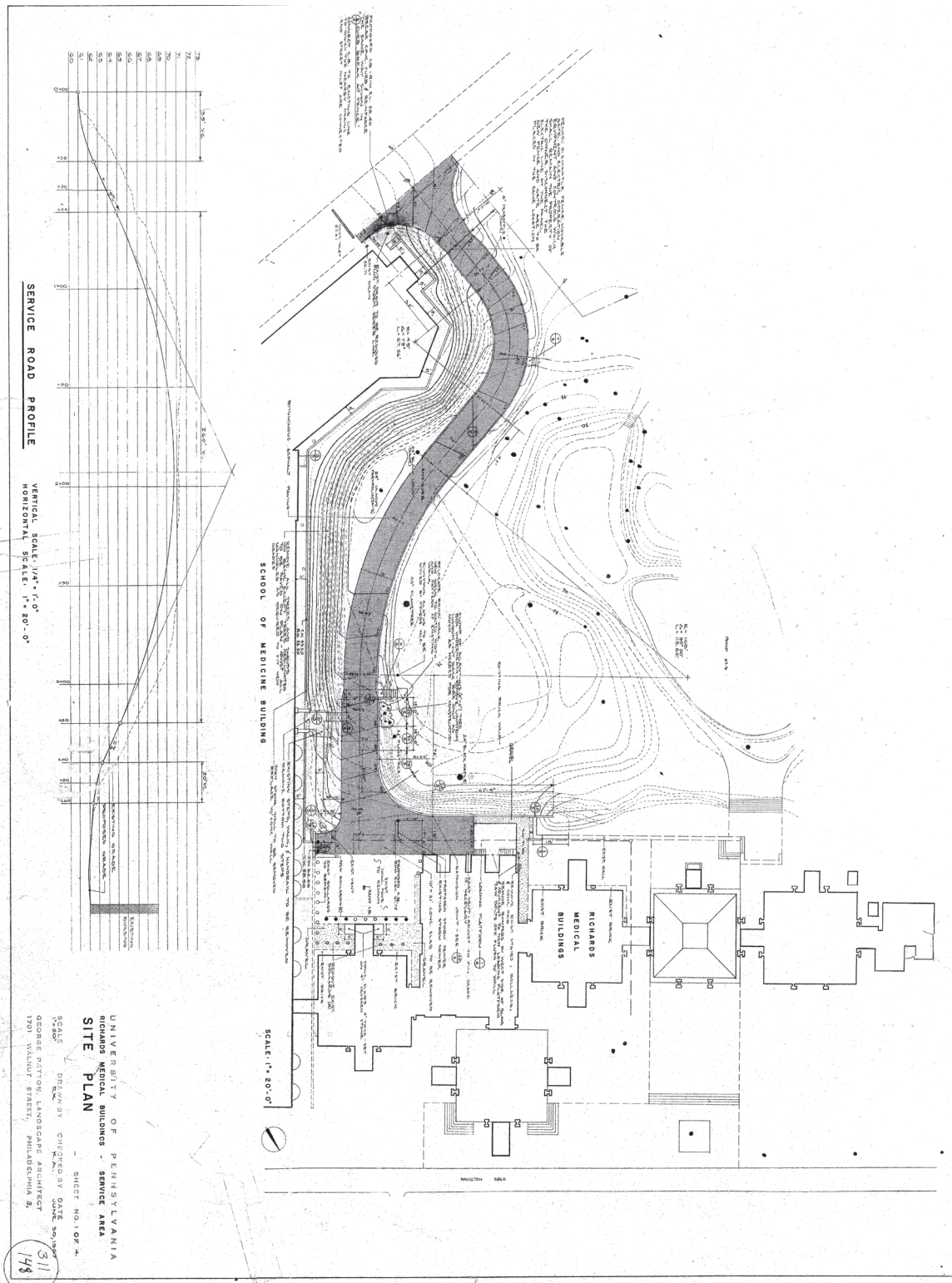


Figure 3.16. Service Drive behind Richards Medical Laboratories Building, 1962.
(University of Pennsylvania Drawings, 033.I.A [56-3], The GEP Collection, AAUP)

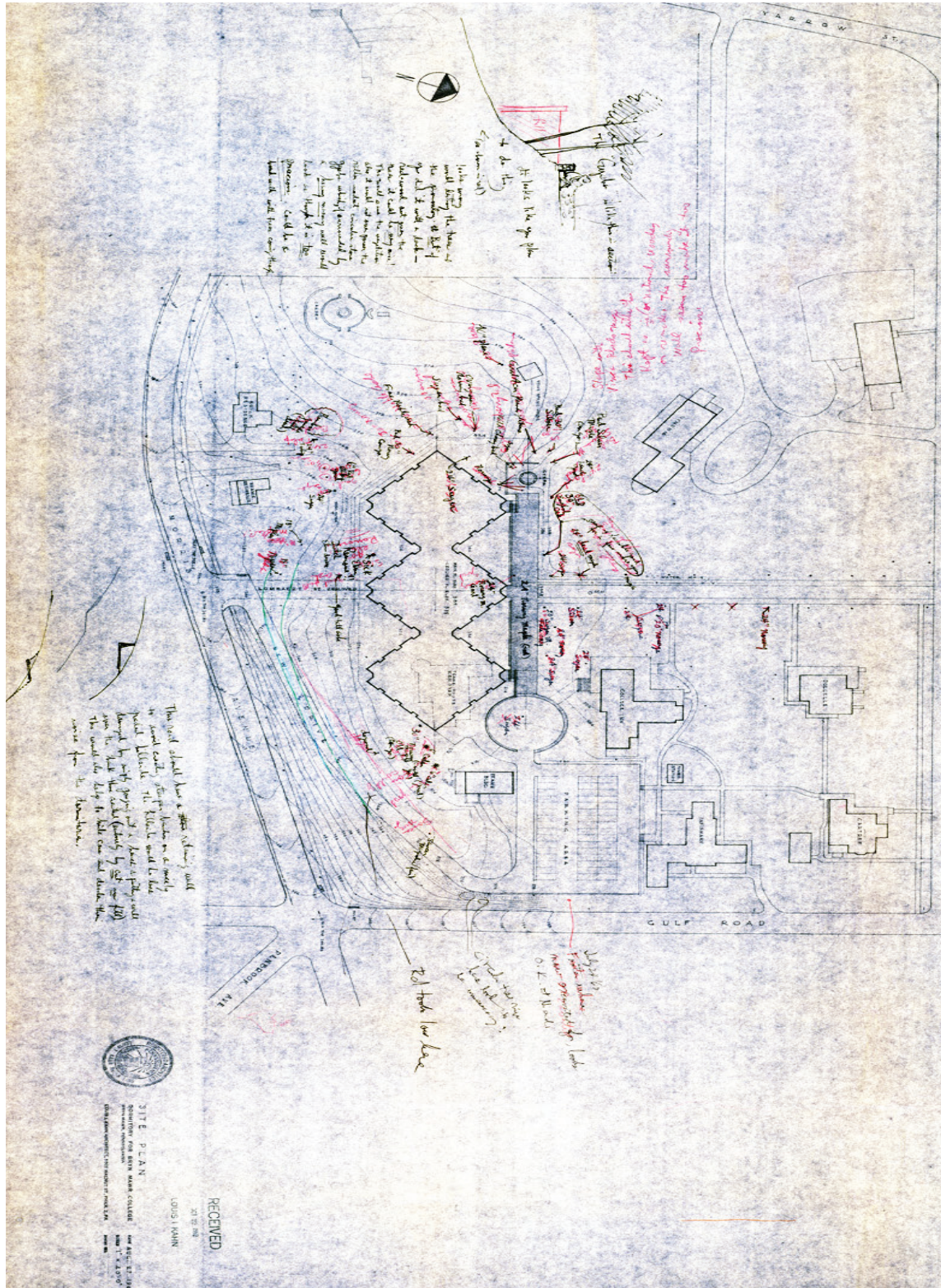




Figure 3.18. *Magnolia* in front of Fisher Fine Arts Library. Photo by Author, April 2013.

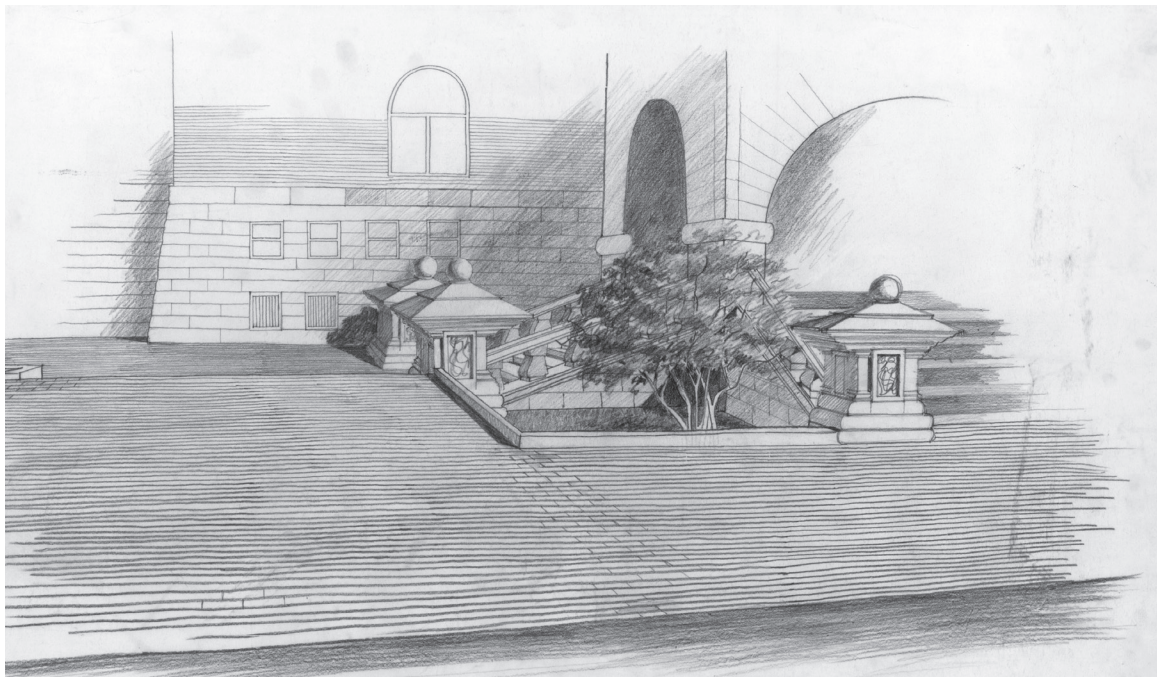


Figure 3.19. Tree Scheme I, Fisher Fine Arts Library.
(University of Pennsylvania Drawings, 033.I.A [56-3], The GEP Collection, AAUP)

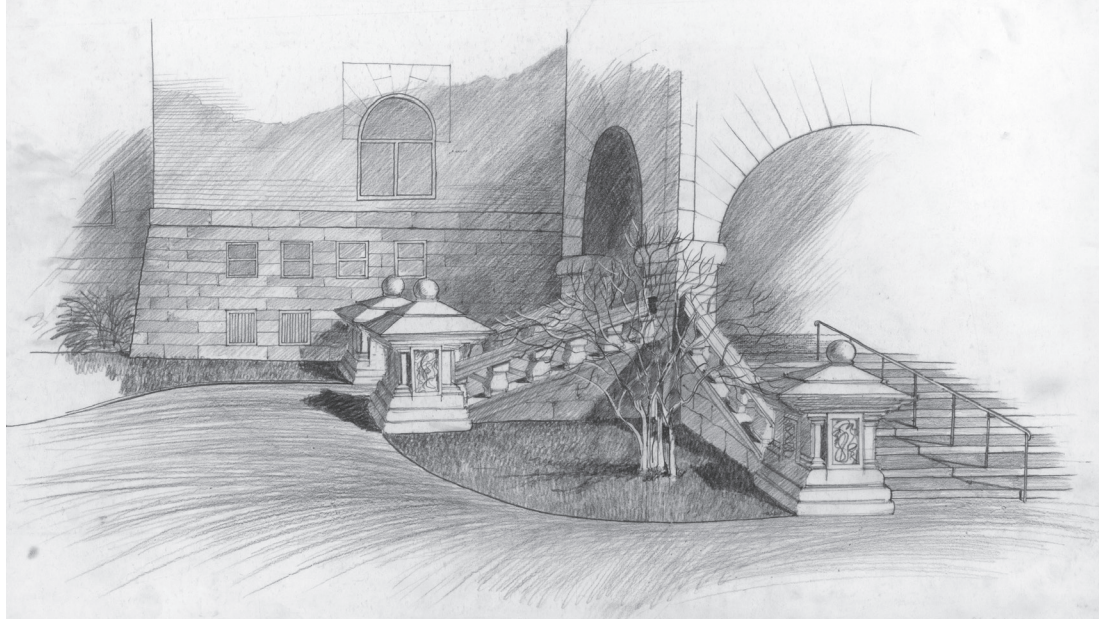


Figure 3.20. Magnolia Tree Scheme II (Final) in front of Fisher Fine Arts Library.
(University of Pennsylvania Drawings, 033.I.A [56-3], The GEP Collection, AAUP)

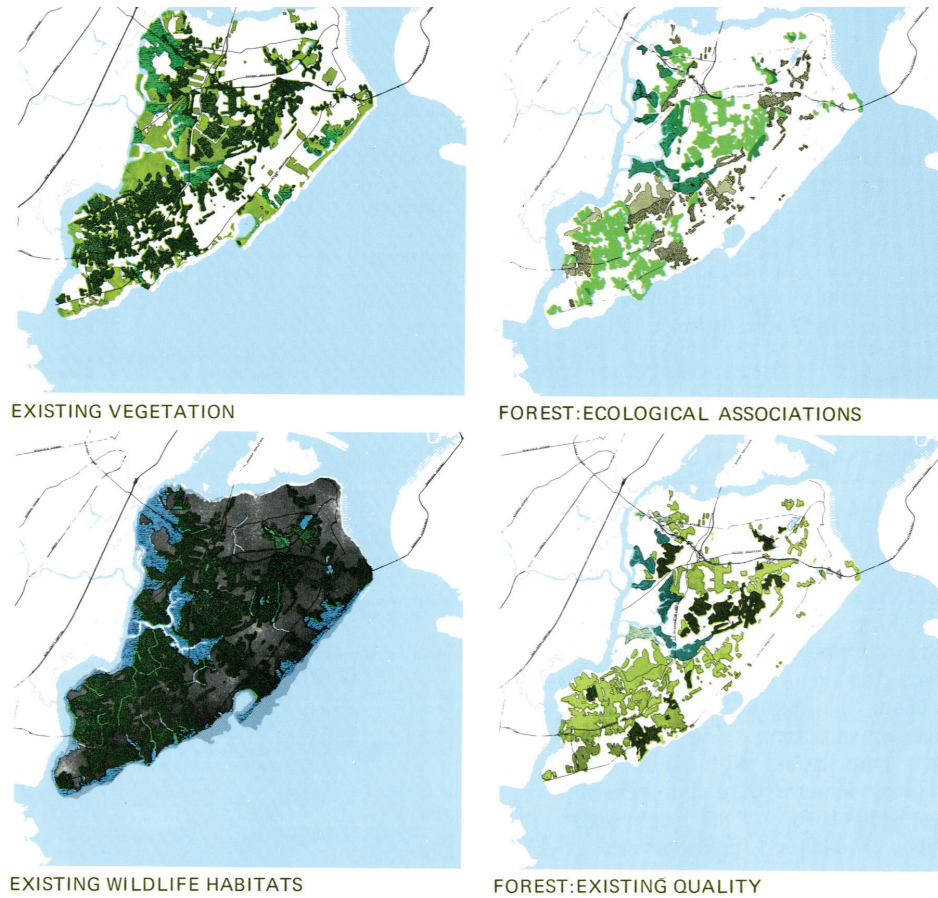


Figure 4.1. From Ian L. McHarg, *Design with Nature*, 1969.



Figure 5.1. Louis Kahn, Mill Creek Housing Project, 1951-56.
(Source: David Brownlee and David DeLong, *Louis I. Kahn: In the Realm of Architecture*)



Figure 5.2. Mill Creek Housing Project, Site Documentation Photography.
George E. Patton, Landscape Architects.
(Box 60: Site Documentation Photography, 033.III.A.25, The GEP Collection, AAUP)



Figure 5.3. Mill Creek Housing Project, Site Documentation Photography.
George E. Patton, Landscape Architects.
(Box 60: Site Documentation Photography, 033.III.A.25, The GEP Collection, AAUP)



Figure 5.5. George Patton's Society Hill Lights in situ, Winter 1965.
(Box 58: Site Documentation Photography, The GEP Collection, AAUP)



Figure 5.6. The Franklin Light in Context, Washington Square Redevelopment Area, circa 1965.
(Box 58: Site Documentation Photography The GEP Collection, AAUP).

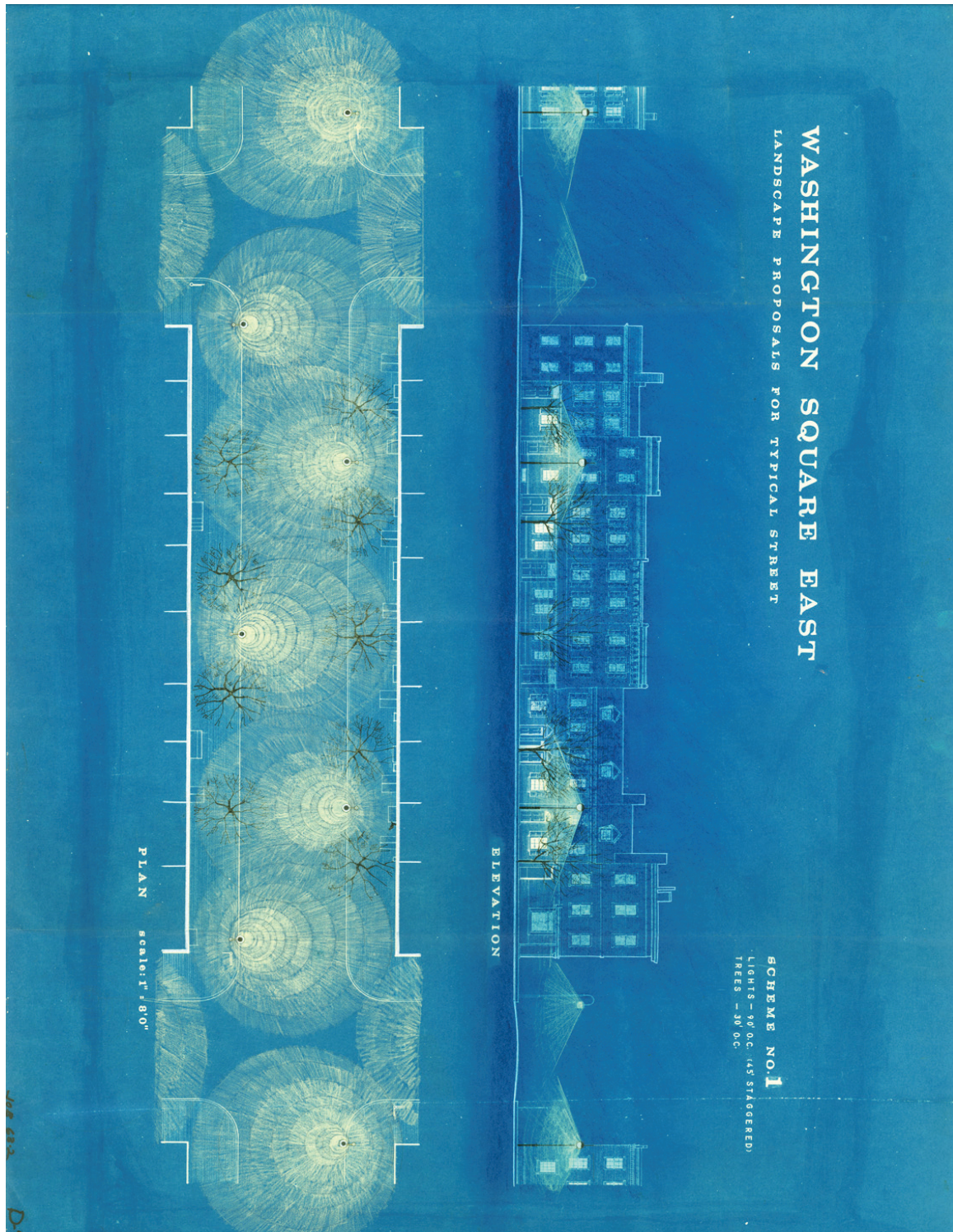


Figure 5.7. Lighting Scheme, Washington Square Redevelopment Area, 1962,
George E. Patton, Landscape Architects
(Washington Square East Redevelopment Drawings, 033.I.A.19 [63-2], The GEP Collection, AAUP).



Figure 5.8. Cover of Time Magazine, featuring Ed Bacon and the Franklin Light.
(Source: Time.com)

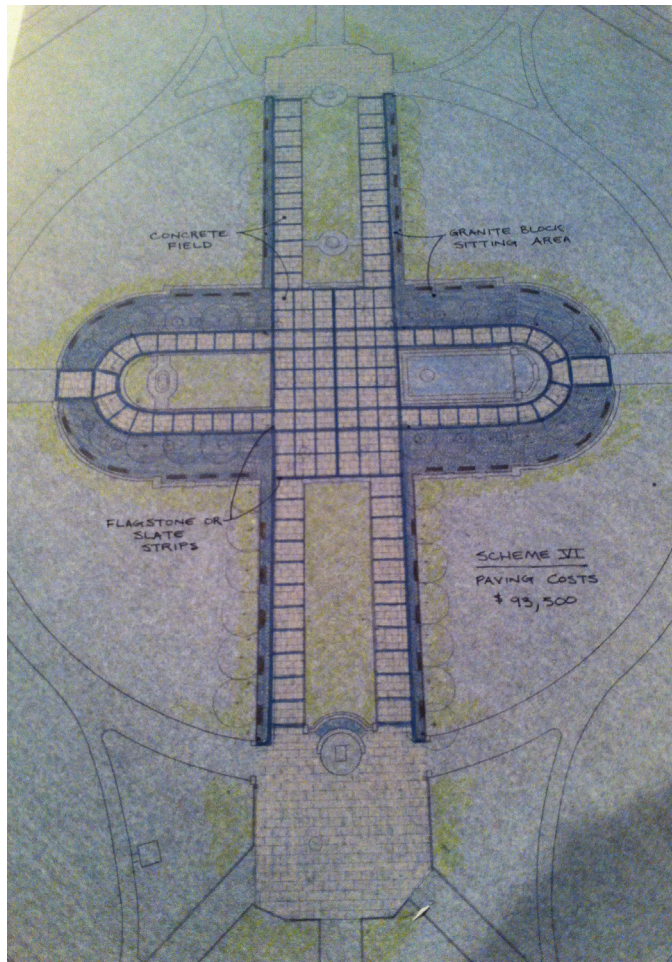


Figure 5.9. Paving Scheme I for Rittenhouse Square.
(Rittenhouse Square Drawings, 033.I.A.56, The GEP Collection, AAUP)

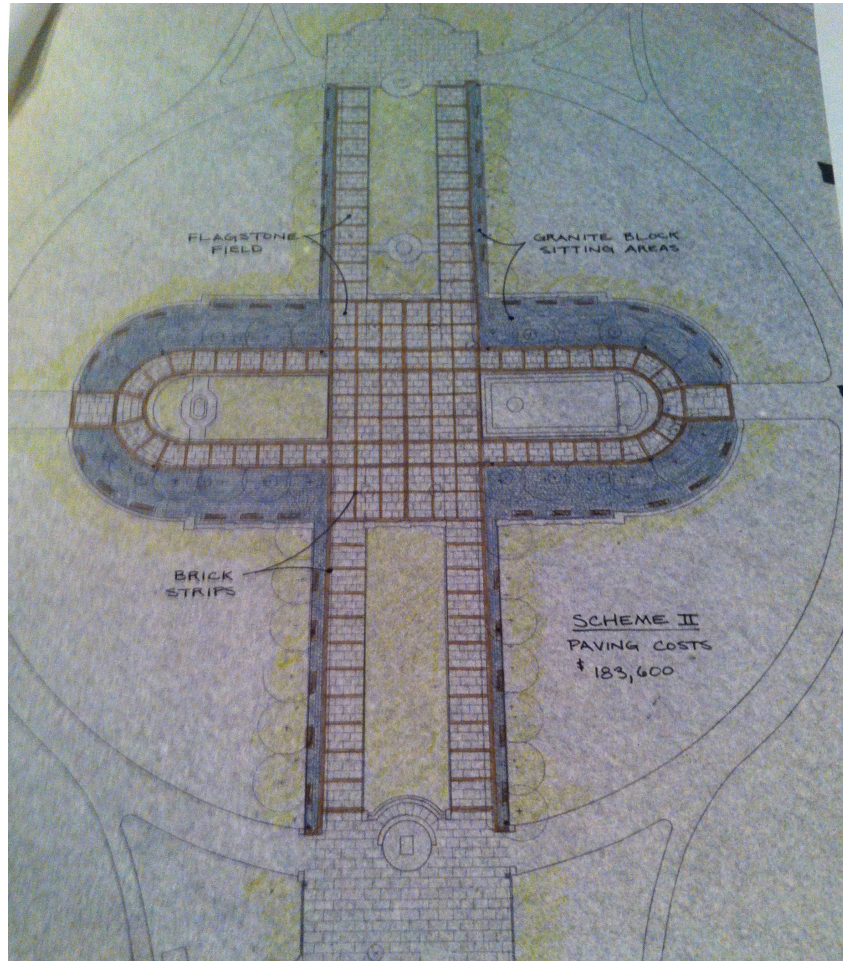


Figure 5.10. Paving Scheme II for Rittenhouse Square.
(Rittenhouse Square Drawings, 033.I.A.56, The GEP Collection, AAUP)

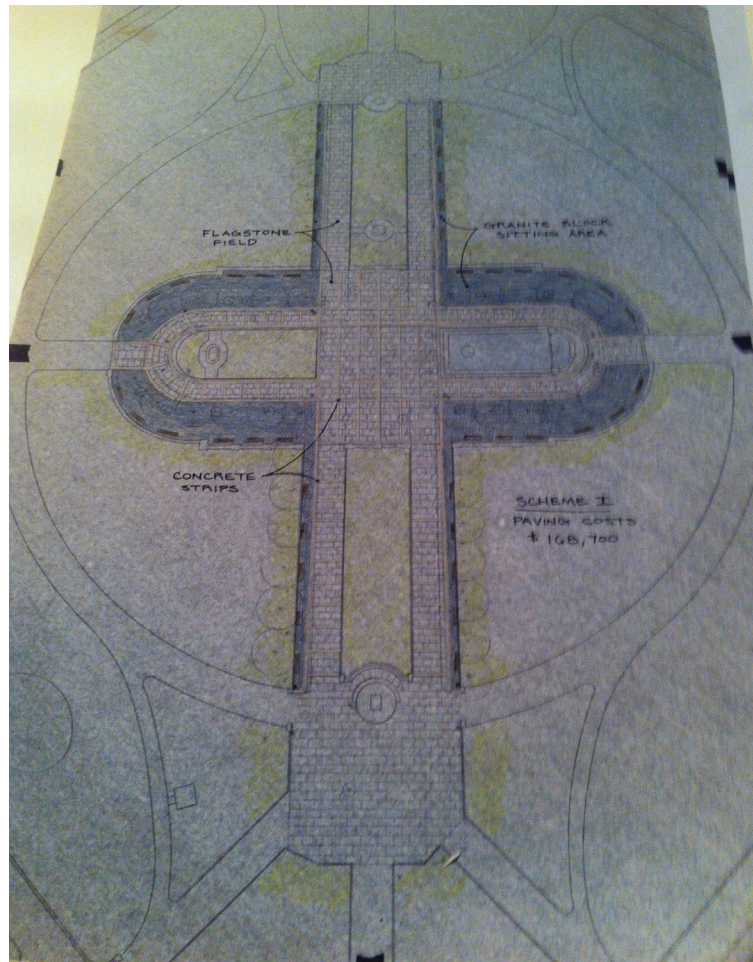


Figure 5.11. Paving Scheme III for Rittenhouse Square.
(Rittenhouse Square Drawings, 033.I.A.56, The GEP Collection, AAUP)

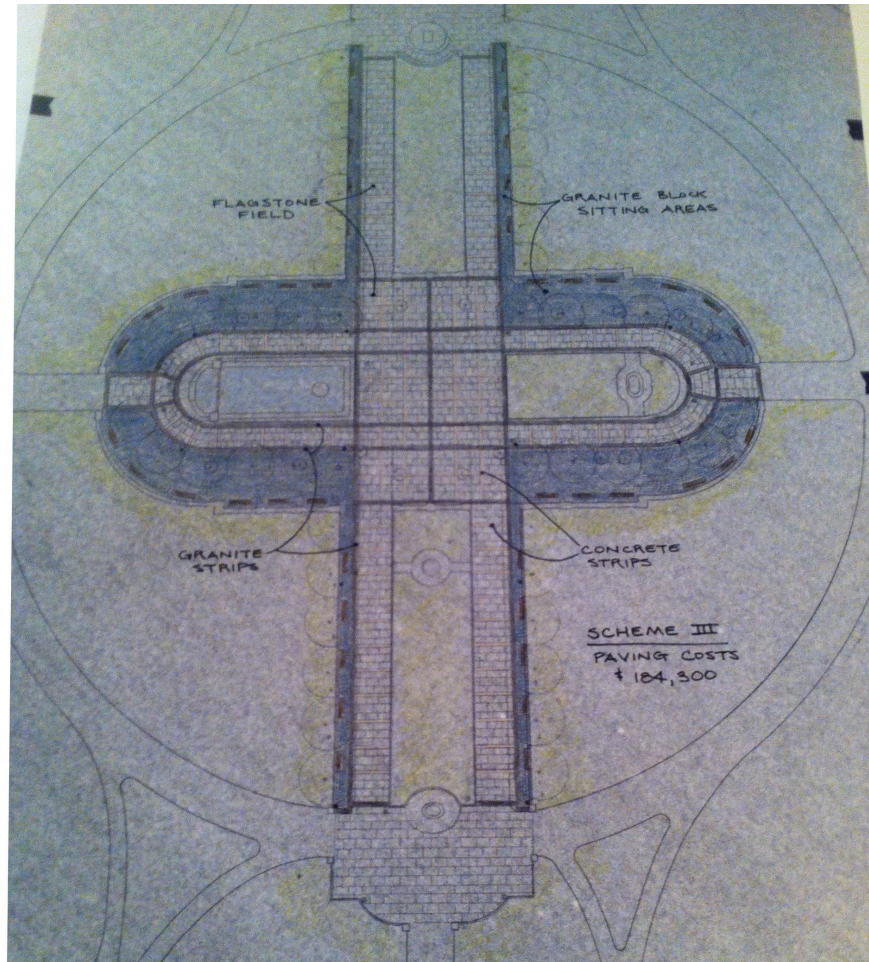


Figure 5.12. Paving Scheme IV for Rittenhouse Square.
(Rittenhouse Square Drawings, 033.I.A.56, The GEP Collection, AAUP)

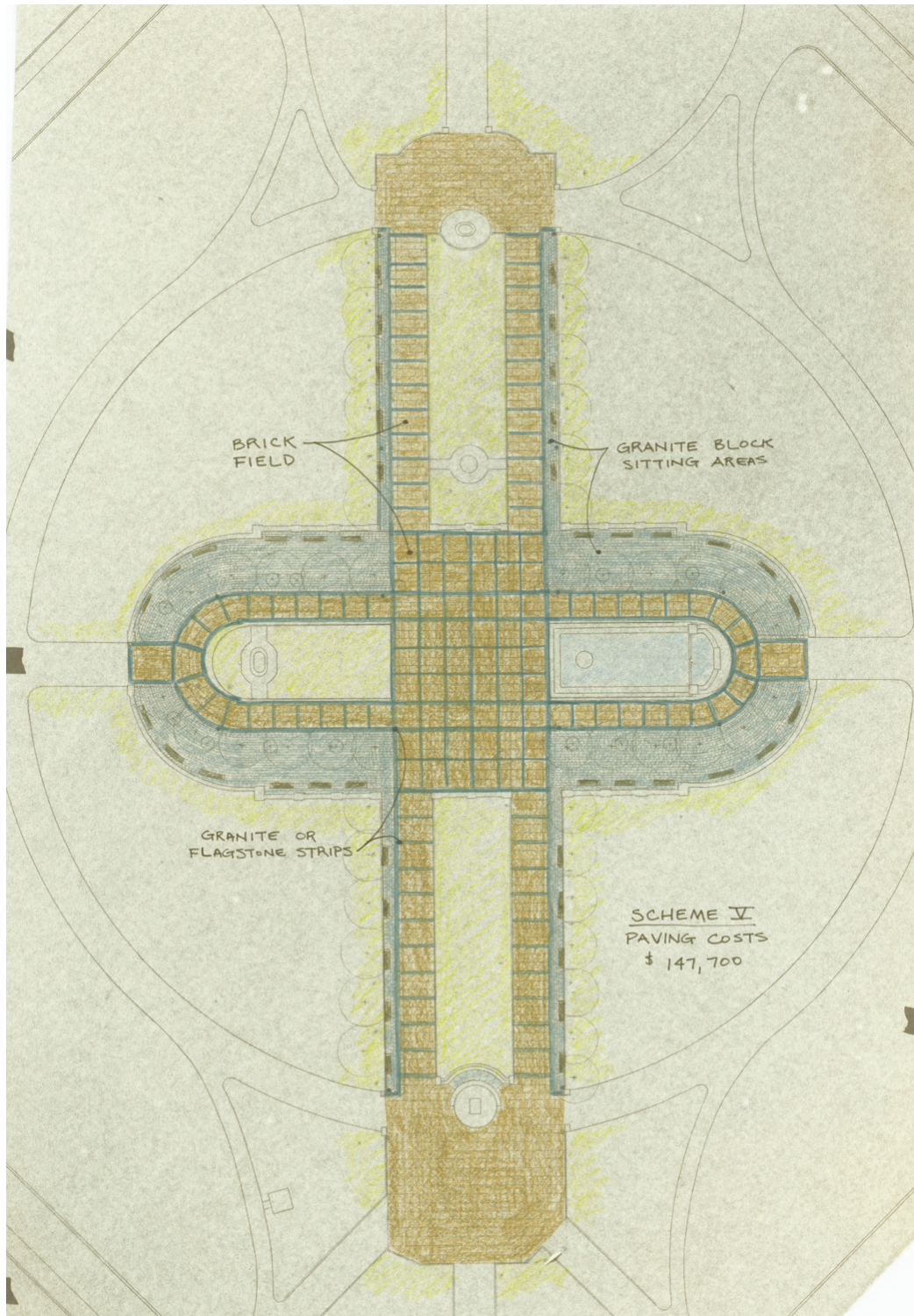


Figure 5.13. Final Paving Scheme for Rittenhouse Square.
(Rittenhouse Square Drawings, 033.I.A.56, The GEP Collection, AAUP)



Figure 5.14. Paving Installation, 1976.
 (Box 60: Site Documentation Photography, 033.III.A.35, The GEP Collection, AAUP)



Figure 5.15. Bronze Goat Statue with George Patton's granite base, circa 1976.
 (Box 60: Site Documentation Photography, 033.III.A.35, The GEP Collection, AAUP)



Figure 5.16. East Terrace of the Philadelphia Museum of Art, circa 1976.
(Box 60: Site Documentation Photography, 033.III.A.30, The GEP Collection, AAUP)



Figure 5.17. Bollards at the Philadelphia Museum of Art.
(Box 60: Site Documentation Photography, 033.III.A.30, The GEP Collection, AAUP)

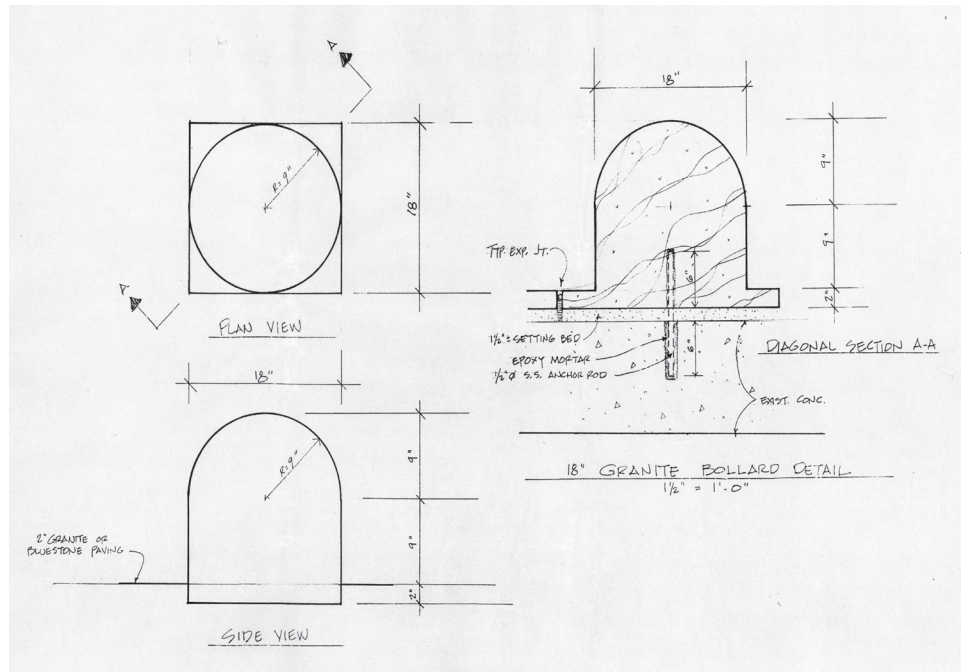


Figure 5.18. Plan and Section of Bollards.
 (Philadelphia Museum of Art Drawings, 033.I.A. [87-11], The GEP Collection, AAUP)

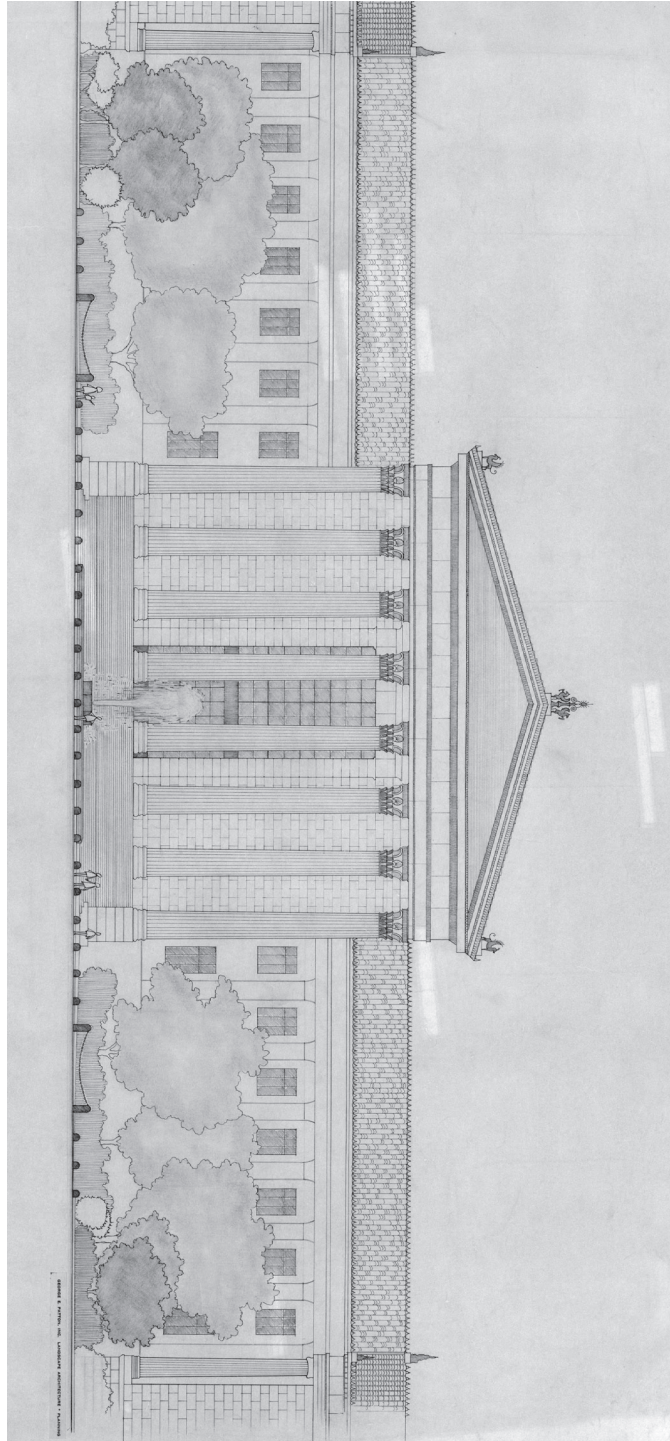


Figure 5.19. East Elevation of the Philadelphia Museum of Art, with bollards and trees. (Philadelphia Museum of Art Drawings, 033.I.A. [87-11], The GEP Collection, AAUP)



Figure 5.20. View of Benjamin Franklin Parkway,
from the East Terrace of the Philadelphia Museum of Art, 1976.
(Box 60: Site Documentation Photography, 033.III.A.30, The GEP Collection, AAUP)



Figure 5.21. Detail of Bollards and Paving at the Philadelphia Museum of Art.
(Box 60: Site Documentation Photography, 033.III.A.30, The GEP Collection, AAUP)



Figure 5.22. Installation of Paving at the Philadelphia Museum of Art.
(Box 60: Site Documentation Photography, 033.III.A.30, The GEP Collection, AAUP)

APPENDIX A | George E. Patton Professional Affiliations

1955-1974	University of Pennsylvania School of Fine Arts, Department of Landscape Architecture and Regional Planning, Lecturer
1960-68	Philadelphia Art Commission
1968-69	Eastern Regional Office of Housing and Urban Development, Advisor
1965-67	American Society of Landscape Architects (ASLA), First Vice President
1967-69	American Society of Landscape Architects (ASLA), Third Vice President
1975-1980	<i>Landscape Architecture</i> magazine, Vice President of the Publication Board
1978-1980	<i>Landscape Architecture</i> magazine, Chairman

Memberships

American Society of Landscape Architects (ASLA), Fellow

Pennsylvania Horticultural Society

American Association of Botanical Gardens and Arboreta

APPENDIX B | Chronological Index of Selected Projects

Adapted from the *George E. Patton, 1920-1991: Finding Aid for Architectural Records, 1939-1990, The Architectural Archives of the University of Pennsylvania*. This edited list omits Patton's residential projects, with a few exceptions, and focuses on his public projects in Philadelphia.

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Year

Project name

Client Name

Project Address

holdings dates:

note/s:

1953

Cook Residence

W. Leigh Cook

Unspecified location

holdings dates: 1953

note/s: Curry and Martin, Architects.

1954

54-1

Preliminary Site Plan for Residential Subdivision "C" Randall Morgan Estate

Estate of Randall Morgan

Cresheim Valley Road and Stenton Avenue, Philadelphia, Pennsylvania

holdings dates: 1954

54-2

Planting Plan for Jordan Park Shopping Center

Penn Fruit Company

MacArthur Road and Michigan Avenue, Fullertown, Pennsylvania

holdings dates: 1954

note/s: Supowitz and Demchick, Architects

54-3

Planting Plan for East Poplar Redevelopment Area

Redevelopment Authority for the City of Philadelphia

8th and Fairmount Ave, Philadelphia, Pennsylvania

holdings dates: 1954

1955

55-1

Chetwynd Apartments

Lancaster Ave., Radnor, Pennsylvania

holdings dates: 1956

note/s: Charles Frederick Wise and Harold G. Wilson, Architects; Richard S. Montgomery, Associate Architect

55-2

Feder Residence

Mr. and Mrs. Leon Feder

Thomas Road, Whitmarsh, Pennsylvania

holdings dates: 1955

55-3

American Encaustic Tiling Company, Inc.

American Encaustic Tiling Company, Inc.

Lansdale, Pennsylvania

holdings dates: 1955-1956

55-4

Philadelphia National Bank, branch bank building

Philadelphia National Bank

11th and Madison Sts., Chester, Pennsylvania

holdings dates: 1955

note/s: George M. Ewing Company, Architect and Engineer

1956

56-1[A]

Fox Chase Playground

Department of Recreation

Rockwell Ave. at Ridgeway St., Philadelphia, Pennsylvania

holdings dates: 1956

note/s: Montgomery and Bishop, Architects

56-1[B]

Henny Residence, "Springmount"

Dr. and Mrs. George Henny

6700 Wissahickon Ave, Philadelphia, Pennsylvania

holdings dates: 1956-1960

note/s: John H. Bardes, Architect

56-1[C]Temple University

Master Plans, North Philadelphia Campus

Temple University

North 8th Street – North 18th Street and Oxford Street – Dauphin Street

Philadelphia, Pennsylvania

holdings dates: 1938-1979

56-1[C]

Temple University Founder's Garden

Berks Walk (Berks Street closed) and Park Walk (Park Avenue closed), near 13th Street.

Philadelphia, Pennsylvania

holdings dates: 1967-1968

note/s: Adjoining School of Business Administration, Sullivan Memorial Library and Barton Hall.

56-1[C]

Tyler School of Art

Temple University

Cheltenham, Pennsylvania

holdings dates: 1962-1971

note/s: Nolen and Swinburne, Architects

56-3 [University of Pennsylvania Misc.][see also 79-9]

Furness Court

The University of Pennsylvania

University City, Philadelphia, Pennsylvania

holdings dates: undated

56-3 [University of Pennsylvania Misc.][see also 79-9]

Proposed Palestra Tennis Courts

The University of Pennsylvania

University City, Philadelphia, Pennsylvania

holdings dates: 1960

The Richards Building

The University of Pennsylvania

University City, Philadelphia, Pennsylvania

holdings dates: 1962

Hillel Foundation

The University of Pennsylvania

University City, Philadelphia, Pennsylvania

holdings dates: 1962

Nurses Residence

The University of Pennsylvania
University City, Philadelphia, Pennsylvania
holdings dates: 1962

Triangle at 33rd, 34th and Spruce

The University of Pennsylvania
University City, Philadelphia, Pennsylvania
holdings dates: 1962

Law School Planting

The University of Pennsylvania
University City, Philadelphia, Pennsylvania
holdings dates: 1962

College Hall Quadrangle

The University of Pennsylvania
University City, Philadelphia, Pennsylvania
holdings dates: 1962-1969

Men's Dormitory, West Courtyard

The University of Pennsylvania
University City, Philadelphia, Pennsylvania
holdings dates: 1963
56-3 [University of Pennsylvania Misc.][see also 79-9]

Fels Institute Project

The University of Pennsylvania
University City, Philadelphia, Pennsylvania
holdings dates: 1963

University Museum

The University of Pennsylvania
University City, Philadelphia, Pennsylvania
holdings dates: 1964-1965

Locust Walk 36th to 37th

The University of Pennsylvania
University City, Philadelphia, Pennsylvania
holdings dates: 1964

Biology Building

The University of Pennsylvania
University City, Philadelphia, Pennsylvania
holdings dates: 1964
note/s: Louis I. Kahn, Architect

College Hall to Walnut Street

The University of Pennsylvania
University City, Philadelphia, Pennsylvania
holdings dates: 1964

Vicinity of Temporary Fine Arts Building

The University of Pennsylvania
University City, Philadelphia, Pennsylvania
holdings dates: 1964

Chemistry Building and Hygiene Building

The University of Pennsylvania
University City, Philadelphia, Pennsylvania
holdings dates: 1965

34th and Walnut

The University of Pennsylvania
University City, Philadelphia, Pennsylvania
holdings dates: 1966-1968

Woodland Avenue Mall

The University of Pennsylvania
University City, Philadelphia, Pennsylvania
holdings dates: 1966

36th Street Walk

The University of Pennsylvania
University City, Philadelphia, Pennsylvania
holdings dates: 1966

Humanities Building

The University of Pennsylvania
University City, Philadelphia, Pennsylvania
holdings dates: 1967

Physical Science Building

The University of Pennsylvania
University City, Philadelphia, Pennsylvania
holdings dates: 1967

4200 Spruce Street

The University of Pennsylvania
University City, Philadelphia, Pennsylvania
holdings dates: 1968

Botany Garden Area

University Ave. and Hamilton Walk, Spruce St.
The University of Pennsylvania
University City, Philadelphia, Pennsylvania
holdings dates:
note/s: Adjoining Medical Research Building and Medical Laboratory

Biology Building and Richards Hall (Site Improvements)

University Ave. and Hamilton Walk
The University of Pennsylvania
University City, Philadelphia, Pennsylvania
holdings dates: 1963-1966
note/s: Thomas E. Bruder, Consulting Engineer

Locust Walk

The University of Pennsylvania
University City, Philadelphia, Pennsylvania
holdings dates: 1964

4200 Spruce Street

The University of Pennsylvania
University City, Philadelphia, Pennsylvania
holdings dates: 1968

Graduate Student Housing

The University of Pennsylvania
University City, Philadelphia, Pennsylvania
holdings dates: undated, ca. 1970

1957

57-2[A]

Hill Creek II

Philadelphia Housing Authority
Rising Sun and Adams Aves., Philadelphia, Pennsylvania
holdings dates: 1957-1958
note/s: Walter Antrim & Charles G. Etter, Architects; Charles G. Etter, Jr., Structural and Civil Engineer; Thomas e. Kerney, Mechanical Engineer

57-2[B]

Fitzwater Project

Philadelphia Housing Authority

12th and Catherine Streets, Philadelphia, Pennsylvania

holdings dates: 1956-1957

note/s: See also 69-1. Carroll, Grisdale and Van Allen, Architects

57-3

Cliveden Park

Department of Recreation

Musgrave & Johnson Streets, Philadelphia, Pennsylvania

holdings dates: 1957

note/s: John Sweet, Architect; Walter Applegate, Landscape Architect

1958

58-1[A]

Fairhill Square

Department of Recreation

4th & Lehigh Streets, Philadelphia, Pennsylvania

holdings dates: 1958-1959

note/s: Robert Venturi, Architect; Aversa Construction Co., Contractor

58-2

Norris Apartments II

Philadelphia Housing Authority

11th and Norris Streets, Philadelphia, Pennsylvania

holdings dates: 1958

note/s: Walter Antrim & Charles G. Etter, Architects; Charles G. Etter, Jr., Structural and Civil Engineer; Thomas e. Kerney, Mechanical Engineer

1959

59-1[A]

Clarence H. Clark Park

Department of Recreation

45th and 43rd Streets between Chester and Baltimore, Philadelphia, Pennsylvania

holdings dates: 1959-1960

note/s: Yogel and Osbaldeston, Technical Illustrators; William H. McArdle & Son, Contractor

1960

60-1

Tinicum County Park

Bucks County Park Board

Bucks County, Pennsylvania. Between Delaware River and Pennsylvania Canal, north of Point Pleasant.

holdings dates: 1957-1960

60-3

Mill Creek II Apartments

Philadelphia Housing Authority

46th and Aspen Streets, Philadelphia, Pennsylvania

holdings dates: 1956-1964

note/s: Louis I. Khan, Architect; Sprague and Henwood, Inc., Contractor; Keast and Hood, Structural Engineer, Stewart A. Jellett Co., Mechanical Engineer; Thomas E. Bruder, Civil Engineer; Barton & Martin, Engineer. George C. Alikakos, Pohl & Alikakos, photographers.

60-6

The Hill School

The Hill School

High and Edgewood Streets, Pottstown, Pennsylvania

holdings dates: 1959-1961

note/s: Barney, Banwell, Armentrout & Divvens, Architects

60-8

Franklin Delano Roosevelt Memorial Competition

Competition

Washington, D.C.

holdings dates: 1960

note/s: Venturi, Rauch and Gianopolous, Architects

1961

[61-1][A]

George Patton House and Garden

George E. Patton

8 Chesney Lane, Chestnut Hill, Philadelphia, Pennsylvania

holdings dates: 1961-1969

note/s: Hans G. E. Gli, Architect; Pete Cilio, Contractor; Barton and Martin, Engineer

61-4

Germantown High School

Woolston Avenue and Gorgas Lane, Germantown, Philadelphia, Pennsylvania.

holdings dates: 1961-1967

note/s: Barney, Banwell, Armentrout and Divvens, Architects

61-10

Durham Park

City of Philadelphia Department of Recreation

47th St. and Lancaster Ave., Philadelphia, Pennsylvania

holdings dates: 1961

1962

62-2 [A]

Eleanor Donnelley Erdman Hall, Bryn Mawr College

Bryn Mawr College

Morris Avenue, Bryn Mawr, Pennsylvania

holdings dates: 1962-1963

note/s: Louis I. Kahn, Architect; Keast and Hood, Structural Engineer; Dr. August E. Komendant, Structural Consultant; John W. Rurlow, Inc., Mechanical and Electrical Engineer

62-5

Free Library of Philadelphia Projects

holdings dates: 1957-1963

note/s:

Central Library, Logan Square

Falls of Schuylkill Branch, Warden Drive and Midvale Avenue

Logan Branch, Wagner Avenue and Old York Road

62-7 [1962 misc.]

Vernon Park

Germantown, Philadelphia, Pennsylvania

holdings dates: 1962

1963

63-1

Washington Square East Redevelopment Area

Redevelopment Authority of the City of Philadelphia

Philadelphia, Pennsylvania; Between Walnut and Lombard Streets and Front and 7th Streets.

holdings dates: 1962-1965

63-4[A] [1963 misc.]

Atwater Kent Museum

holdings dates: 1963

note/s: Proposed East Facade and Garden. Carroll Grisdale and Van Allen, Architects.

63-5 [see also 76-10]

Tredyffrin Township Park

Tredyffrin Township Park Board

Upper Gulph Road, Strafford, Pennsylvania; across Upper Gulph from Red Fox Lane

holdings dates: 1962-1965

63-14

Stenton Mansion

18th Street, Germantown, Pennsylvania

holdings dates: 1963

1964

64-5 [1964 misc.]

Vanna Venturi Residence

Vanna Venturi

8330 Millman Street, Chestnut Hill, Philadelphia, Pennsylvania

holdings dates: 1964

1965

65-1

The Milton S. Hershey Medical Center

Pennsylvania State University

Hershey, Pennsylvania

holdings dates: 1965-1968

note/s: Harbeson, Hough, Livingston and Lawson, Architects/ Planners.

65-3

Lindbergh Park

Philadelphia Art Commission

Lindbergh Ave., 63rd St. and Eastwick Ave., Philadelphia, Pennsylvania

holdings dates: 1964-1966

65-4 [A]

Radnor Sr. High School

Radnor Township School Board

Lancaster Avenue, Wayne, Pennsylvania

holdings dates: 1965

Pennsalt Equipment Manufacturing Plant

Pennsalt Chemicals Corp.

Mearns Road and Ivyland Road, Warminster, Pennsylvania

holdings dates: 1964-1965

note/s: United Engineers and Constructors, Inc., Engineer; John S. Moore, Engineer; Ned B. Pauling, Engineer.

65-5

Academy of the New Church

Buck Road and Papermill Road, Bryn Athyn, Pennsylvania

holdings dates:

note/s: Russel Lyman, Surveyor

1966

66-1 (see also 61-4[B])

The Betsy Ross House

City of Philadelphia Department of Recreation

239 Arch Street, Philadelphia, Pennsylvania

holdings dates: 1973-1979

1967

67-5

Olivetti Factory

Olivetti-Underwood Corporation

Valley Rd. and Township Line, Harrisburg, PA

holdings dates: 1966

note/s: Louis I. Kahn, Architect; Keast and Hood, Structural Engineer; Dr. August E. Komendant, Consulting Structural Engineer.

1968

68-17

U.S. Court House and Federal Office Building

6th and Market Sts., Philadelphia, PA

holdings dates:

note/s: Carroll, Grisdale and Van Allen, Architects

1969

69-9 [see also 85-5]

Vine Street Expressway

Commonwealth of Pennsylvania Department of Transportation

Vine Street Expressway,

Philadelphia, Pennsylvania

holdings dates: 1969-1974

note/s: Harbeson, Hough, Livingston and Larson, Architects; Gannett Fleming Corddry and Carpenter, Inc., Consulting Engineer

69-30

Kimbell Art Museum

3333 Camp Bowie Blvd, Ft. Worth, Texas

holdings dates: 1969

note/s: Louis I. Kahn, Architect; Preston M Geren, Associate Architect and Engineer; Dr August Komendant, Structural Engineering Consultant; Cowan, Love and Jackson, Inc.; Mechanical and Electrical Engineer

69-31

Benjamin Franklin Parkway Oval

Philadelphia, PA

holdings dates: 1969

note/s: Harbeson, Hough, Livingston and Larson, Architects; George Patton, Inc., Landscape Architect

1970

70-9

Jenkins Arboretum

Jenkins Foundation, Tredyffrin Township and the Pennsylvania Department of Community Affairs Bureau of Recreation and Conservation

631 Berwyn Baptist Road, Devon Pennsylvania

holdings dates: 1970-1973

note/s: Robert E Forrest Associates, Consulting Architect; Barton and Martin, Engineer; Elmer Wolf, Consulting Engineer

70-14 [1970 misc.]

18th and Germantown Park

City of Philadelphia Department of Recreation

18th and Germantown, Philadelphia, Pennsylvania

holdings dates: 1970-1974

1972

72-32

Longwood Gardens, Example Gardens Project

Longwood Gardens

Kennett Square, Pennsylvania

holdings dates: 1972

1973

73-1 [1973 misc.]

Brigantine Island Project

Lagoon Blvd, Brigantine, New Jersey

holdings dates:

note/s: Jack C. Chun, Architect

73-10 [1973 misc.]

Thomas Jefferson University, Physicians Office Building

Thomas Jefferson University

9th and Sansom Sts., Philadelphia, PA

holdings dates: 1973

73-31 [1973 misc.]

The Agnes Irwin School

The Agnes Irwin School

Conestoga Road, Rosemont, Pennsylvania

holdings dates: 1973

1974

74-4

Tredyffrin Township Parks

Tredyffrin Township Park Board

Various locations in Tredyffrin Township, Pennsylvania

holdings dates: 1959-1979

note/s: Hayes and Hough, Architects

74-6

Liberty Bell Pavilion, Independence Mall

The General State Authority

5th and Chestnut Streets, Philadelphia, PA

holdings dates: 1974-1983

note/s: Mitchell / Giurgola, Architects.

74-10 [see also 80-34, 89-2]

Rittenhouse Square

Fairmount Park Commission

18th and Walnut Streets

holdings dates: 1919- 1976

note/s: Zantzinger Borie and Medary, Architects (1919); Pyramid Electric Supply Company, Contractor; Spring City Electrical, Contractor; Donald F. Nardy and Associates, Electrical Engineer and Lighting Consultants.

74-30

Plant and Garden Center at Fairmount Park

Fairmount Park Commission

Horticultural Drive, Fairmount Park, Philadelphia, Pennsylvania

holdings dates: 1974

note/s: Francis, Cauffman, Wilkinson and Pepper, Architects.

1975

75-32 [1975 misc.]

Strawberry Mansion

Strawberry Mansion, Philadelphia, Pennsylvania

holdings dates: 1975

note/s: Paul Vinicoff, Architect; Vincour- Pace Engineering Services, Inc., Mechanical and Electrical Engineer.

1976

76-5 [1 print]

The Bell Telephone Company of Pennsylvania - Downtown General Office Building

1835 Arch St., Philadelphia, PA, 19103

holdings dates:

note/s: Davis, Poole and Sloan, Architects

76-7 [10 drawings]

Restoration of Benjamin Franklin Parkway, Eakins Oval

Philadelphia, PA

holdings dates: 1976-1977

1977

77-1 [4 drawings, 8 prints]

Philadelphia Civic Center - Exhibition Hall Addition

The General State Authority and The City of Philadelphia Department of Public Property
34th and Convention Avenue, Philadelphia, Pennsylvania

holdings dates: 1976-1978

note/s: Davis Poole and Sloan and McCormick Taylor Associates, Inc., Architects

77-3 [1977 misc.]

10th and Carpenter Streets Park

Philadelphia department of Recreation

10th and Carpenter Streets, Philadelphia, Pennsylvania

holdings dates: 1977

77-6 [1977 misc.] [see also 56-3]

University of Pennsylvania - Service Drive

University of Pennsylvania

30th and Walnut Streets, Philadelphia, Pennsylvania

holdings dates: 1977

77-30[A]

The Highlands Restoration

National Trust and Highland Historical Society

Sheaff Lane and Skippack Road, Pennsylvania

holdings dates: 1977

1978

78-7 [1978 misc.] [see also 68-30]

LaSalle College Athletic Facilities Building

LaSalle College

West Clarkson Avenue and Wister Streets, Philadelphia, Pennsylvania

holdings dates: 1978

note/s: Donald F. Nardy and Associates, Electrical Engineer

78-8 [1978 misc.]

Vanderbilt Property

Oliver De G. Vanderbilt

Old Gulph Road, Montgomery County, Pennsylvania

holdings dates: 1978

note/s: Cooper and Pratt, Architects.

78-26 [2 folders- A and B]]

Pennsylvania Avenue Development Corporation (PADC)

Pennsylvania Avenue Development Corporation

Pennsylvania Avenue, Washington, D.C.

holdings dates: 1978-1980

note/s: Venturi and Rauch, Architects; Tippetts, Abotts, McCarthy, Stratton, Civil Engineer, Sasaki Associates, Inc., Landscape Architectural Consultants.

78-30

Tredyffrin Township Open Space Development

Tredyffrin Township Park Board

Tredyffrin Township, Pennsylvania

holdings dates: 1978

1979

79-3

The Baltimore Museum of Art

Department of Public Works

Art Museum Drive, Baltimore, Maryland

holdings dates: 1969-1989

note/s: Bartley, Long, and Mirenda, Architects; Bower, Fradley, Lewis and Thrower, Architects; Mueller Associate, Inc., Mechanical and Electrical Engineer; George Evans Associates, Inc., Structural Engineers

Houston Hall Plaza [University of Pennsylvania Misc.][see also 56-3]

The University of Pennsylvania

Between Houston and College Halls, University City, Philadelphia, Pennsylvania

holdings dates: 1979-1980

note/s:

also 56-3]

Duhring Wing Handicapped Ramp

The University of Pennsylvania

Duhring Wing of Fisher Fine Arts Building, University City, Philadelphia, Pennsylvania

holdings dates: 1979

Parking and Service Area at Irvine Auditorium

The University of Pennsylvania

Irvine Auditorium, University City, Philadelphia, Pennsylvania

holdings dates: 1979

79-13

Temple University, Sports & Recreational Facilities Improvements

Philadelphia, PA

holdings dates: 1979-1980

note/s: Venturi, Rauch and Scott Brown, consulting architects

79-16

Swarthmore College

Swarthmore College

Swarthmore, Pennsylvania

holdings dates:

note/s: Venturi, Rauch and Scott Brown, Architects and Planners; Edward W. Dunning, Associates, Architects

79-18 [1979 misc.]

Library Building for The Haverford School

The Haverford School

Lancaster Avenue, Haverford, Pennsylvania

holdings dates: 1979

note/s: Robert N. Chappelle, Architect.

79-32 [see also 87-1 and 87-11

East Terrace Renovation, Philadelphia Museum of Art

City of Philadelphia Fairmount Park Commission

Ben Franklin Parkway, Philadelphia, Pennsylvania

holdings dates: 1976-1982

79-37

Bachelor Officers Quarters, U.S. Coast Guard

Governors Island, NY, NY

holdings dates: 1980

note/s: Bower, Fradley, Lewis and Thrower, architects

79-38

Fairmount Water Works

Fairmount Park Commission

Aquarium Drive, Philadelphia, Pennsylvania

holdings dates: 1978-1980

note/s: John Milner Associates, Architects.

1980

80-3 [10 drawings, 120 prints]

Long Meadow Study

Prospect Park, Brooklyn, NY

holdings dates: 1981-1987

80-8

Franklin Town Park

The Franklin Town Corporation

16th and Vine Sts., Philadelphia, Pennsylvania

holdings dates: 1980-1987

note/s: Barton and Martin, Engineers.

1981

81-3

The Pennsylvania Hospital

The Contributors to The Pennsylvania Hospital

8th and Spruce, 9th and Pine block, Philadelphia, Pennsylvania

holdings dates: 1967-1988

note/s: Bartley Bronstein Long Mirenda, Architecture, Planning, Interior Design; A & R Engineering Company, Structural Consultant; Pennell & Wiltberger, Inc., Mechanical and Structural Engineer; Stewart, Noble, Class and Partners, Architects (1967)

81-7

U.S. Naval Shipyard

Department of the Navy Naval Facilities Engineering Command

Broad Street, Philadelphia, Pennsylvania

holdings dates: 1982

81-10 [1981 misc.]

Glen Meade Campus of Bryn Mawr College

Bryn Mawr College

Old Gulph Road and Morris Road, Bryn Mawr, Pennsylvania

holdings dates: 1981

81-14 [see also 83-6 and 85-7]

Princeton University Campus

Princeton University

Nassau Street, Princeton, New Jersey

holdings dates: 1967-1986

note/s: Venturi and Rauch, Architects; Short and Ford, Architects; Blackburn Engineering, Structural Engineer; Basil Greene, Mechanical Engineer.

1982

82-2

Welcome Park

Friends of Independence National Historical Park
2nd to Hancock Streets, Philadelphia, Pennsylvania

holdings dates: 1982

note/s: Venturi, Rauch & Scott Brown, Architect; Keast & Hood Co., Structural Engineer; Basil Green, Inc. Mechanical and Electrical Engineer

82-13

DuPont Marshall Laboratory

3500 Grey's Ferry Ave., Philadelphia, PA, 19146

holdings dates: 1983-1986

82-14

Main Campus, Bryn Mawr College

Bryn Mawr College

New Gulph Road and Morris Ave, Bryn Mawr, Pennsylvania

holdings dates: 1982-1985

note/s: Daniel F. Tully, Architect; Edward Larabee Barnes, Architect; Quennell Rothschild Associates, Landscape Architect, Yerkes Associates, Inc., Consulting Engineer/Surveyor; Long & Tann, Consulting Engineer; Lev Zetlin Associates, Inc., Structural Engineer; Basil Green, Inc., Mechanical Engineer; GT Stephenson and Assoc., Electrical Engineer

holdings:

1983

Reconstruction of Long Meadow, Prospect Park

Borough of Brooklyn, Department of Parks and Recreation

Prospect Park, Brooklyn, New York City, New York

holdings dates: 1983-1985

note/s: Gerald T O'Buckley, Surveyor

1984

84-12

Thomas Jefferson University Hospital

Thomas Jefferson University

Philadelphia, Pennsylvania

holdings dates: 1983-1986

note/s: Mirick, Pearson, Batcheler, Architects; Barton & Martin, Engineer; Brant, Ricci, Riley, Inc., Engineer

84-13

The Philadelphian

2401 Pennsylvania Avenue, Philadelphia, Pennsylvania

holdings dates: 1984

84-14

Pennswood Village

holdings dates: 1984

84-16 [1984 misc.]

The Thomas Scientific Building

Historic Landmarks Trust

Olde City District, Philadelphia, Pennsylvania(South side of Vine between 3rd and 4th)

holdings dates: 1984-1985

note/s: Bower Lewis Thrower, architects; Greenberg Associates, Inc., structural engineer; Keeler & Associates, Inc., mechanical/structural engineer

1985

85-3

The Institute of the Pennsylvania Hospital

49th Street and Haverford Avenue, Philadelphia, Pennsylvania

holdings dates: 1984-1988

note/s: Bartley, Bronstein, Long, Mirenda, Architect

85-5 [see also 69-9]

I-95 Vine Street Interchange

City of Philadelphia

Vine Street and I-95, Philadelphia, Pennsylvania

holdings dates: 1985-1986

note/s: Modjeski and Masters, Engineer

85-6 [see 85-24]

William Penn Charter School

3000 West School House Lane, Philadelphia, Pennsylvania

85-7 [see also 81-14 and 83-6]

Princeton University

Princeton University

Nassau Street, Princeton, New Jersey

holdings dates: 1981-1988

note/s: Venturi & Rauch, Architect; Nassau Land Surveying Co., Inc., Land Surveyor; Lawrence Arata, Engineer

85-9

Scheidt Brewing Co.

Stony Creek Development Inc.

Marshall Street and Franklin Alley, Norristown, Pennsylvania

holdings dates: 1985

note/s: Venturi, Rauch and Scott Brown, Architect; Clio Group, Historical Consultant; Basil Greene, Mechanical Engineer; Keast & Hood Co., Structural Engineer.

1986

86-2 [see 87-14]

Logan Square Restoration and Revitalization Study

86-3

The Pennsylvanian

Historic Landmarks for Living

1100 Liberty Ave., Pittsburgh, Pennsylvania

holdings dates: 1986-1988

note/s: Bower, Lewis and Thrower, Architects; John Milner and Associates, Architectural Restoration; Multani Associates, Structural Engineer; Vinkour-Pace, Engineering Services, Inc., Mechanical, Electrical Engineer; Lighting Design Collaborative, Lighting Consultant

86-5

Venturi Residence

Mr. and Mrs. Robert Venturi

6904 Wissahickon Ave, Philadelphia, Pennsylvania

holdings dates: 1986

1987

87-11[see also 79-32 and 87-1]

Philadelphia Museum of Art

Fairmount Park Commission

Ben Franklin Parkway, Philadelphia, Pennsylvania

holdings dates: 1987-988

note/s: Keast & Hood, Structural Engineer; Walter F. Spiegel, Consulting Engineer; Keystone Conservation Service, Inc., Contractor

87-12

The Rittenhouse

The Rittenhouse Development Company
210 West Rittenhouse Square, Philadelphia, Pennsylvania

holdings dates: 1988-1989

note/s: Owen Associates, Ltd., (Architect?); Alsker Peiff & Dundon, Inc., (Architect?);
Long and Tann, Consulting Engineer

87-14

Swann Fountain Restoration, Logan Circle

Fairmount Park Commission
Ben Frankline Parkway and John F. Kennedy Boulevard (Logan Circle), Philadelphia,
Pennsylvania

holdings dates: 1920-1988

note/s: Wilson Eyre & McIlvaine, Architect; Bower, Lewis, Thrower, Architect; Barton
and Martin, Engineer

89-2 [see also 74-10]

Rittenhouse Square Walks and Related Works

Rittenhouse Square, Philadelphia, Pennsylvania

holdings dates: 1989

90-5

Middle School Building and Site Improvements to the Upper Campus, The Shipley School

The Trustees of The Shipley School
814 Yarrow St., Bryn Mawr, Pennsylvania

holdings dates: 1989-1991

note/s: Kieran, Timberlake and Harris, Architects and Planners, Barton and Martin, Civil
Engineer; Yerkes Associates, Civil Engineer

90-8 [1990 misc.]

Radisson Suite Hotel

Hapton Real Estate Group
18th and Benjamin Franklin Parkway, Philadelphia, Pennsylvania

holdings dates: 1990

note/s: J.K. Roller, Architect

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